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LITERATURE.

Original Letters and Papers of the late Viscount Strangford upon Philological and Kindred Subjects. Edited by Viscountess Strangford. (London: Trübner & Co., 1878.)

EVERY student of philology will rejoice at this collection of Lord Strangford's contributions to that subject. They have been brought together from very various quarters, and comprise three letters to Prof. Max Müller, principally on points connected with Arabic, Persian, and Turkish; thirty-four to Mr. E. A. Freeman, chiefly devoted to Modern Greek, Albanian, and the Celtic languages, together with kindred ethnological subjects; an essay on Cretan and Modern Greek, reprinted from Captain Spratt's *Travels and Researches in Crete* another on the language of the Afghans, originally published in the *Journal of the Royal Asiatic Society*; observations on the Turkish language contributed to Murray's *Handbook for Turkey*; and a considerable number of minor papers on various questions bearing on languages and the families of the human race, which appeared principally in the *Pall Mall Gazette*. In a volume such as this there must, of course, be much that only students of the special subjects will understand, and to appreciate it thoroughly a knowledge of languages is required almost equal in range to that of the writer himself. Here and there, also, especially in the letters, we come upon remarks which, though intelligible to those to whom they were addressed, may require explanation for the general reader. When Lord Strangford, in passing from the subject of the Maltese dialect to modern Greek, writes to Mr. Freeman—"You will say that I have ridden my Maltese hobby to death, and that it is time to mount the Byzantine 'unreasonable'"—the reader may be expected, perhaps, to understand the reference to *ἄλογον*, the modern Greek for "a horse;" but when he speaks of M. Papadopoulos Vretos (the author of several works in Greek) as "a Rhizospast deputy," there are some persons who will require to be told that *ρίζοσπάστης* means "a Radical." But it would be a mistake to think that this volume will be found interesting only by the few. Even where the subject is beyond our range, there is a pleasure in watching the writer's method—the facility and nicety with which he employs such a mighty engine as a language, like a steam-hammer, at one time to smash an erroneous theory, at another to crack a nut in the shape of the derivation of a word. And besides this, his style is al-

ways easy and pleasant, and the donnishness of erudition was unknown to him. At any moment, in the midst of the most learned discussion, he is ready to break out into playful sallies, not to say broad fun, the cleverness of which is shown by their containing the gist of the matter, and bringing the point home with irresistible force. Take, for instance, the following remark on the forms of the modern Greek negative:—

"You must be prepared for *δὲν* appearing before consonants as *δὲ*, and not allow your eye to mislead you into mistaking it for *δὲ* of the old Hellenic firm of *μὲν* and *δὲ*, now bankrupt, Athenians and their Philhellenic dupes to the contrary notwithstanding."

Or take the following appeal on behalf of the Lithuanian language, which he regarded, not without reason, as the most important of living European tongues in the eyes of the comparative philologist:—

"Schleicher speaks naturally when he compares his exultation at coming across its 'herrliche Formen' in living speech, after going through hardship and trouble to obtain them, with that of the botanist who has at last come on a rare plant, after searching through brakes and swamps. Nor does Diefenbach unpardonably exaggerate when he says that what may be called its discovery excited hardly less sensation among the learned of Europe than even that of Sanskrit itself. Surely an Eton master, and even an Eton boy, might be moved at hearing that there are Europeans alive, who not only called their sons *sumus*, their beer *alus*, and their bulls *bullus*, but who actually decline them like *gradus* into the bargain, with the *us* short in the singular and long in the plural."

Again, the suggestiveness of Lord Strangford's writing may be illustrated by his description of the use of language by bilingual people:—

"Anybody who has overheard the crews of the Austrian Lloyd's—nay, even Corfiote ladies and gentlemen of the old school—keep up a sustained conversation, knows that it is impossible to say, if a speaker begins to talk in one language, whether or not he will end his sentence in the same. Each comes equally well and natural to the tongue, somehow; though it is odd to the outside listener to find the light blown out, as it were, and himself suddenly plunged into the utter darkness of Slavonic or Greek without a warning. The speakers, however, seem as wholly unconscious of all incongruity as the polyglot little Russian or Levantine children who skip about from speech to speech as a matter of course, without a thought or the power of thought on the subject."

What strikes us most forcibly in reading this volume is the extraordinary extent of the author's researches in language. The sketch of the contents which we have already furnished gives in reality but a feeble idea of this; in fact, it amounted to little less than a knowledge of the whole range of the Indo-European and Semitic families of languages, together with no inconsiderable mastery of the Turanian tongues. And the depth and minuteness of his knowledge were, if anything, more wonderful still. When he knew a language, he made himself master of its dialects also, and no detail of these escaped him. In this way, starting, as he did, from true principles of philological science, he was able in each case to seize on the determining features, and to draw his conclusion with regard to the affinities, the age, and sometimes even the history, of the given form of speech. The whole volume

is full of instances of this, but we may cite as especially worthy of notice his essay on the Afghan language, which he determines to have been allied more intimately with Zend than with Sanskrit, but more exposed to Indian than to Persian influences during the period when the old Persian languages were breaking up and the modern Persian in course of formation; the very learned discussion of the Persian dialects by which that essay is accompanied; the investigation of the Persian words in Arabic, and of the Arabic words in Turkish, concerning which latter his conclusion is that they come through a Persian channel, and are used with a Persian construction and idiom; and the remarks on the Maltese dialect—"that pleasant jargon for which I have a weakness quite out of proportion to its merits"—which he finds to be "Barbary Arabic, and distinctively that of East Barbary, or Tunis and Tripoli." As to his knowledge of the languages of Central Asia, we may quote the testimony of M. Vambéry in a notice prefixed to this volume, who says:—"Lord Strangford was not only a thorough—nay, the most thoroughly grounded scholar in the Turkish language and literature, but he was, besides that, intimately acquainted with all the other dialects of the Moslem populations of Asia." "He could not only trace every termination or affix in the various linguistic groups on the Volga, the Oxus, and the Jaxartes, but he could follow them across the Sajan mountain ranges to the Jenissei and the Lena."

The insight which we thus get into Lord Strangford's philological attainments only increases the regret which we feel at their not having resulted in any permanent work. It is something to meet with an Englishman who, without desiring to win a position, or make a name, or write a book, pursues the study of philology from pure enthusiasm; but the loss to the world is great, notwithstanding. The knowledge of Turkish, which M. Vambéry speaks of, survives in a short and popular sketch, admirably clear, like all his writings, but containing little more than may be found in any Turkish grammar; and his acquaintance with its dialects in a few valuable remarks addressed to Prof. Max Müller. He himself attributes his unwillingness to undertake a treatise to the wideness of his linguistic sympathies.

"I wish I could write a book; but I can't, because I sympathise with a thousand subjects, instead of knowing any one subject as a master. If I could keep to Turk exclusively, let us say, or Greek exclusively, I might do it; but I sympathise much too actively with both to stick to either."

To this must be added his fastidious dislike of appearing openly before the public. This is curiously illustrated in the case of his paper on the Cretan dialect, the most elaborate essay he ever wrote, which, he tells Mr. Freeman, was only intended for private circulation, and having found its way into the ordinary copies of Captain Spratt's work "through somebody's oversight," was "a nuisance" to him. Yet no one was more generous in communicating knowledge, and as long as his correspondent or auditor was intelligent, he was ready to impart to him alone what the world would have been glad to hear. He speaks of him-

self as a mere *dilettante*. "Pray do not put yourself out of the way to answer my letters. Time is valuable with you, while I am an absolutely idle man, with nothing to do but to rove about in body and mind." Yet his philological caution specially fitted him for being a leader in the study. Here is an instance of his dislike of guesswork:—

"In looking at Albanian, I am in the position of one looking as it were across the Channel at barbarian Frenchmen with no historical or literary record of their language, calling water *ô*, which, by my hypothesis, I have no resource for writing down other than phonetic spelling. How am I to know that that has anything to do with *aqua*? An Albanian calls water *uqe* (*oŷye*). I declare I have no means of deciding or guessing whether this be a phonetic corruption from the root of the Achelous, let us say, or from an old cognate of *ἄδωρ*."

One would like to have watched him at work in observing and experimenting on a new and curious "subject," such as his life in the East of Europe must frequently have brought within his range. He speaks of "a very safe and good Greek, a Cyprian, professor at Corfu," as having warmed his heart by pronouncing his doubled consonants as an Italian or Arab would. And elsewhere he observes that he has found all Barbary men that he has talked to very shaky in respect of the distinction between the emphatic and the ordinary dentals. It is rare to find this ready power of observation coexisting with extensive book-knowledge.

The other languages of the Balkan peninsula, besides Turkish, as might be expected, are frequently treated of in this volume. Of the Slavonic tongues we hear little, though M. Vambéry assures us that Lord Strangford had mastered nearly all of them in their most minute details. But on Albanian there are not a few important remarks, especially with regard to the influence which Latin in various ages and forms has had upon it; thus he points out that such words as *kiel*, heaven, *hjepa*, onion, *fkin*, neighbour, are not only Latin, but Latin of the classical period, because the hard pronunciation of *c* before soft vowels has been retained. In one of his letters to Prof. Max Müller he promises some notes on the Wallachian dialect south of the Danube, a subject of great interest, and hitherto very imperfectly treated; but as none such are printed here, it is to be feared that they were never written. This is the more tantalising because he has made some valuable remarks on a small isolated colony of that people in Istria, who are shown by test-words in their speech to belong to the southern branch of the race. The essay on Cretan Greek as now published has the additional advantage of having been revised by M. Jeannarakis, the editor of an excellent collection of Cretan popular songs (*Kretas Volkslieder*), who is himself a native of that island. We wish we had space also to give the author's views on the pronunciation of Greek, and on the relation of accent and quantity; but for these we must refer the reader to the work itself. We should say in conclusion that the task of editing this volume has been very carefully executed. Now and then there are mistakes of names, as Greg for Gheg, the Albanian tribe, and Okonómas for Oeko-

nómas; but to anyone who has superintended the printing of another's manuscript, the wonder will rather be that these are so few. A short but convenient index enhances the value of the book. H. F. TOZER.

The Ecclesiastical Calendar: its Theory and Construction. By Samuel Butcher, D.D., late Bishop of Meath. (Dublin: Hodges; London: Macmillan & Co., 1877.)

MANY of us have no doubt in an idle moment looked with a certain wonder at the Tables to find Easter Day, the Sunday Letter, and the places of the Golden Numbers in the Calendar, which follow the Table of Lessons in the Prayer-Book; but probably very few know how much antiquarian knowledge and scientific skill are required to understand fully those few pages. A particular portion of them—that relating to the finding of Easter Day—was discussed several years ago by the late Prof. De Morgan in a Dissertation inserted in the *Companion to the British Almanack* for 1845, large extracts from which are given in the *Prayer-Book Interleaved*, by Dr. Campion and Mr. Beamont; but nothing like a complete treatise on the ecclesiastical Calendar, from the point of view of an astronomer as well as an ecclesiastical antiquary, seems to have been written since the days of Christopher Schlüssel, better known as *Clavius*. He, having been the principal adviser of Pope Gregory XIII. in the reformation of the Calendar, published in 1603 a very full explanation of it—which is, in fact, a complete treatise on the ecclesiastical Calendar—under the title *Romani Calendarii a Greg. XIII. Pont. Max. restituti Explicatio Clementis VIII. jussu edita*. This gave for its own time and within the limits of the Roman Church all the information on the subject that could be desired. But since the days of *Clavius* astronomy has acquired greater exactness, and Calendars exist in many countries differing in some respects from that used in the Roman Church. There has hitherto been no complete treatise on the ecclesiastical Calendar as adapted to the use of the English Church, but that want is now amply supplied by the very full, careful, and exhaustive treatise which was left in MS. by the late lamented Bishop of Meath, and is now published by his sons. It leaves, we think, little or nothing to be desired; it is the work of a man competent to discuss the astronomical questions which necessarily meet us in an investigation of the Calendar, and also to carry out the necessary archaeological researches. It not merely gives all the information necessary to enable us to make an intelligent use of the Calendar, but the information and the mathematical formulæ which are required to construct it. Though it is specially a treatise on the "Tables and Rules for the Moveable and Immoveable Feasts" prefixed to the English Prayer-Book, it contains much interesting information with regard to Calendars generally. And though an "old almanack" is proverbially a thing dry and useless, the study of Calendars is in fact far from uninteresting; the great natural measures of time—the solar day, the intervals between successive new moons, called luna-

tions, and the solar year—being incommensurable, the lunation not containing an exact number of days nor the solar year an exact number of lunations, ancient Calendars are a record of the efforts of men to adapt them in some way to the uses of civil life.

Perhaps we may best give an idea of the nature of the work by one or two specimens of its contents.

What do we mean when we speak of *Anno Domini*? What is really to be understood is this. In the sixth century, Dionysius Exiguus, a Roman abbot, thought that he had determined that Christ was born Dec. 25, in the year of the city 753; and he proposed that the first year of the Christian era should be that which began on January 1 following. Thus the year A.D. 1 is *not* the year in which Christ was born, but the first current year after it. But when we come to reckon backwards, the supposed year of the Nativity is included in the reckoning, being counted as B.C. 1. Astronomers, however, have adopted a more scientific method, making the year of the birth of Christ zero, belonging to neither scale; so that their series runs B.C. . . 3, 2, 1, 0, 1, 2, 3. . . A.D. This, according to Dr. Butcher, was first adopted by J. Cassini.

We do not know that we could anywhere find a more succinct and accurate account of the Julian reform of the Calendar than that which is given in this work. It is curious to observe that at that time the winter solstice was assigned to December 25 (Christmas Day); the vernal equinox to March 25 (Annunciation B. V. M.); the summer solstice to June 24 (Nativity of St. John Baptist); the autumnal equinox to September 24 (the festival of B. V. M. de Mercede). The connexion, in this case, of the ecclesiastical with the astronomical Calendar is pretty evident. The intercalary day in leap-year was inserted between the *Terminalia* and the *Regifugium*, February 23 and 24, and was written in dating *Bissexto*, or *ante diem Bissexatum cal. Mart.*, and the year which contains such a day was called *annus bissextilis*, our *bissextile*. The Roman mode of reckoning, having been retained in the ecclesiastical Calendar, gave rise to a peculiarity in observing the festival of St. Matthias, February 24; if it was observed in leap-year, as in other years, on the sixth day from the calends of March, it would fall on the 25th day, not the 24th, from the beginning of the month. And this is in fact the rule of the Roman, as it was of the Sarum and of the earlier English, Calendars; but at the revision of 1662, the ancient practice of intercalating between the 23rd and 24th was given up, and that already adopted in the Civil Calendar—namely, making February 29 the intercalary day—was adopted in its stead. Even after this, however, some of the almanack-makers still adhered to the custom of placing St. Matthias' day in leap-year on the 25th, and there was probably some diversity of practice with regard to its observance: for Archbishop Sancroft published an injunction in 1683 requiring all parsons, vicars, and curates to take notice that the feast of St. Matthias is to be celebrated on February 24, whether it be leap-year or not.

The letters which designate the days of the week in the Prayer-Book calendar are an adaptation from the ancient Roman, in which the days of the week—as we may call it—of eight days were marked by the letters from A-H. Our seven-day week is similarly marked by the letters from A-G, and the letter which—except in leap-year—designates Sunday throughout a year is the "Sunday letter" for that year. Leap-year is so called because in it—as the Prayer-Book of 1604 tells us—"the Sunday letter leapeth"—i.e., it uses two Sunday letters instead of one, and consequently the Sunday letter of the year following is separated from the Sunday letter of the year preceding by an interval of two letters instead of one.

Why is Easter a moveable festival? Dr. Butcher says (p. 3): "*Sunday* is a moveable festival; consequently, so is Easter Day"—which is true, but not quite a satisfactory answer; for Easter Day would still have been moveable, with reference to the Julian Calendar, if the opinion of the Quarto-decimans had prevailed, and Easter been celebrated on the fourteenth day of a particular moon, without regard to the day of the week; for the fourteenth day of a moon cannot fall on the same calendar-day in successive years. The fuller answer is that it is the successor of the Jewish Pascha, and that the Jewish Calendar was lunar: the fourteenth day of the month Abib meant the fourteenth day of a certain moon. And although the Church has deliberately avoided celebrating Easter on the same day as the Jews celebrate their Pascha, it has always endeavoured to keep it in a certain relation to the Paschal moon. Hence the complicated and difficult methods of determining Easter which have at different times been practised; hence controversies as to the proper day for keeping Easter which can hardly even now be considered extinct; for every few years some gentleman, looking at his astronomical tables, writes to the newspapers his apprehension that we are about to celebrate Easter on the wrong day. A controversy of this kind occasioned Prof. de Morgan's dissertation, already referred to. We must refer to Dr. Butcher's pages for the full explanation of the rules for finding Easter; but so much as this may be said, that the time of Easter is not regulated by any actual astronomical full moon at all, and that for an obvious reason. As the time of full moon is different (say) at London and Dublin, if the Paschal full moon, by observation, fell at a critical time, the English Easter might differ by a week, or even possibly by a month, from the Irish Easter. The Paschal full moon is therefore determined by a cycle, which, though not coincident with the actual course of the moon, is never very far distant from it. This cycle is founded on the fact—discovered by Meton, an Athenian astronomer, in the fifth century before Christ—that nineteen solar years are almost exactly equal to 235 lunations, and that, consequently, after the completion of any period of nineteen years, the new moons (and therefore the other phases) recur in the same order on the same days of the month. The nineteen numbers which were set opposite the days on which the full moon could possibly fall in the margin of

ancient permanent Calendars, being generally illuminated in gold, came to be called the golden numbers. We must again refer to Dr. Butcher's pages for a fuller account of the application of this cycle to the Christian Calendar, and also for the explanation of the fact that the astronomical moon is not always coincident with the moon of the cycle.

What Dr. Butcher says about the names of the days of the week—which is, however, a mere *obiter dictum*—is not quite satisfactory. "Our English names of the week-days are," he says (p. 23), "partly of Roman, partly of Scandinavian, descent. To the former belong Sunday, Monday, and Saturday; to the latter, the remaining four days." There surely can be no doubt that they are all alike of Roman, or rather of classical, descent, and all alike translated into equivalents by our Teutonic forefathers; Thursday is as much the translation of *Dies Jovis* as Sunday is of *Dies Solis*. It is perhaps worthy of notice that, while in most modern languages the first day of the week is designated by some derivative of *Dies Dominica* (e.g., *Dimanche*), and the seventh by some derivative of *Dies Sabbati* (e.g., *Samedi*, *Samstag*), we English have retained the Pagan nomenclature unimpaired. Dr. Butcher does not appear to have seen Julius Hare's essay on the "Names of the Days of the Week" in the first volume of the *Philological Museum*, or the authorities to which he refers.

There is a very interesting account of the Gregorian reformation of the Calendar in 1582, on which our limits forbid us to dwell. Such was the state of confusion into which things had fallen, that from 1500 to 1582 no less than fifty-four Easters out of eighty-three had been wrongly celebrated, and, if this confusion had continued, after A.D. 2698 there would have been no *legitimate Easter*. What was actually done by the Papal Bull was that ten days were dropped in October, 1582, so that the day following October 4 was reckoned October 15. All this trouble might have been avoided (as Dr. Butcher notes) by simply enacting that the vernal equinox should for the future be fixed to March 10 or 11, when it then actually fell; but the tradition which assigned it to the 21st, and forbade Easter to be celebrated before that day, was too strong. In England the new style was adopted by Parliament in 1751, and the day next following September 2, 1752, was called September 14—the error, which amounted to ten days at the time of the Gregorian reformation, having increased to eleven.

In conclusion, we may say that there is no subject tending to illustrate the Prayer-Book Calendar on which the lamented author has not given full and accurate information; the Calendar is now the best-commented part of the Prayer-Book.

S. CHEETHAM.

French Poets and Novelists. By Henry James. (London: Macmillan & Co., 1878.)

SOME people, we believe, are of opinion that there is too much criticism nowadays. It is hardly to be expected, however, that critics

themselves should be thus minded; and for our own part we are very glad to welcome plenty more of it. It is extremely unlikely that any man of competent culture and intelligence can set himself seriously to work to tell us how the productions of other men affect him without teaching us something the learning of which is both interesting in itself and useful as a help to the study of his subjects. In great part of the book before us, moreover, Mr. James speaks with the authority of actual experience. He has himself applied his notions of what a novel should be to the task of actual novel-production, and that not without considerable success. The fact does not, perhaps, add to the authority of his criticism, but it certainly adds to its interest. The contents of the book are sufficiently miscellaneous. There are three essays on French poets, De Musset, Gautier, and Baudelaire; four on French novelists, George Sand, Balzac, De Bernard, and Flaubert; and some others on subjects which, though not exactly answering to the title, are not very far removed from it, such as the Russian novelist Turgénieff, Mérimée's *Lettres à une Inconnue*, and so forth, besides a paper, the most interesting of all, to our thinking, on Mr. James's own impressions of French actors.

We may say at once, and frankly, that Mr. James does not take high rank as a poetical critic. There is indeed one remark of his, which, unless we mistake him, settles his claims in this direction. He speaks of Poe's "very valueless verses." Now we are of course well enough aware of the incomprehensible fancy of American critics for depreciating Poe, and we are also well aware that all critics are entitled to differ as to his comparative merits according as they take for their criterion his best, average, or worst work. Perhaps Mr. James only means that some of the verses are very valueless. But if he means to apply that epithet to "Annabel Lee" and "The Haunted Palace," to mention no others, we must regretfully inform him that he is out of court. He thus confesses himself to possess no ear, and, without an ear, poetical criticism is impossible. It so happens, however, that no one of the three poets treated by Mr. James is a poet pure and simple, and hence there is still much that is interesting in his essays. That on Gautier abounds with ingenious epigram, and will be found very amusing reading. Mr. James's admiration for Alfred de Musset is satisfactory, after the rather hard measure which both in England and France has been of late years dealt to that poet, and the critic's appreciation of things dramatic makes his verdict a valuable one. As to Baudelaire Mr. James will hardly expect us to agree with him. His remarks are, however, decidedly interesting as presenting very well the merely common-sense view of the matter—a view which is indeed generally that which Mr. James prefers. The fault is that the writer has not taken in anything like the whole of his subject. Somebody has very happily observed that the decriers of Voltaire speak of him "as if he had never done anything but write the *Pucelle* and make jokes on

Habakkuk." Mr. James and his like write of Baudelaire as if he had never done anything but write *La Charogne* and talk about baby's brains. It is rather amusing to find that Mr. James makes absolutely no mention of the *Petits Poèmes en Prose*. "Les Bienfaits de la Lune" and "La Belle Dorothee" would have squared but awkwardly with his theory of Baudelaire's exclusive devotion to "the nasty."

Very different is Mr. James's handling of the novelists. His essays on Sand and Balzac are really admirable. One feels not only that he is thoroughly acquainted with the whole range of subject in each case, but that his matter-of-fact, external way of looking at it has its advantage. As an instance of this we may mention that while his admiration for Balzac is unstinted—indeed those who know Mr. James's own novels can best judge of this—he fully admits the "lack of charm" which is the great fault of the *Comédie Humaine*, and which most of its admirers deny so lustily. Again, after speaking with the utmost relish of George Sand, he confesses that he cannot read her books twice, a difficulty we fancy more often felt than admitted. If we had to find fault with this part of the book we should say that the life and personality of the writers seems to possess a rather disproportionate interest for Mr. James, but this is natural enough in one who is evidently a student of life and character rather than of books. On the other hand it would be difficult to find a better piece of mere book criticism—putting the opinions expressed aside—than the notice of *Madame Bovary*, not an easy book to criticise either. It is curious to contrast with this Mr. James's summary depreciation of the masterly *Tentation de Saint Antoine*. In dealing with Charles de Bernard the criticism is again one of the man almost as much as of his work, and a capital piece of criticism it is of its kind. The miscellaneous essays at the end of the book will not be of least interest to the reader. The first is on Turgénieff. We are not told whether Mr. James derives his knowledge of the Russian novelist from the originals or from translations, but whichever of the two be his source of information, he has evidently studied his subject very carefully. The paper might, perhaps, be better entitled "The Characteristics of a Novelist, as exhibited in Ivan Turgénieff," and it contains some interesting hints as to Mr. James's views of his own function. We are very glad to see that he fully recognises the necessity of basing novel-writing on the study of character. The two next papers are on the letters of the Ampères and of Madame de Sabran, and they are capital examples of the sort of narrative exposition which Sainte-Beuve put in vogue. In treating of Mérimée Mr. James is, perhaps, again a little inadequate, because the man in Mérimée is distinctly inferior to the *littérateur*. But the dramatic criticism which closes the volume is very pleasant and full of life. Mr. James is one of those good Americans who have gone to Paris before they die, and his enjoyment of the fine things Paris has to offer is quite exhilarating. Altogether the book is one to be recommended, though we should like exactly

to reverse the order of its component parts, because, as it is, Mr. James has not put his best foot foremost. As a critic of pure literature he is somewhat defective; but as a critic of life as represented in literature he takes very high rank indeed, and gives promise of much success in his other and more peculiar vocation of novelist.

GEORGE SAINTSBURY.

China. Ergebnisse Eigener Reisen und darauf gegründeter Studien, von Ferdinand Freiherrn von Richthofen. Erster Band. Einleitender Theil. Mit xxix Holzschnitten und xi Karten. (Berlin: Reimer, 1877.)

(Second Notice.)

IN this second section of his volume our author deals first with the knowledge which the Chinese themselves have acquired of the geography of their own country; beginning with a very full, and (as far as I am aware) quite original discussion of the famous *Yü-Kung* or Roll of Yü.

"This claims the highest interest among all works of indigenous geographical literature, as the view given therein of the extent of the Emperor Yau's dominion, and the method of its administration, allows us to have more trustworthy glimpses of the yet older primæval history of the Chinese people, and of the development of their civilisation, than any that we can obtain through the historical books. At the same time, this document is the key to a large and important part of the geographical nomenclature of China, and if we omitted now to give the *Yü-Kung* a preliminary consideration in some amplitude of detail, we should have to interpolate numerous discussions with reference to that document in the later portions of this book" (p. 275).

The ample chapter (viii.) which contains this discussion extends to nearly a hundred pages; and in his explanations Baron Richthofen takes a view of the work entirely different from that given by previous interpreters, who have followed Chinese commentators. These orthodox interpretations of the cramp diction of the document all assume that it describes vast (and impossible) hydraulic works, in the damming and diversion of great rivers, executed by Yü, the great minister of the Emperor Yau (at least 2000 B.C.); but Richthofen argues that there is no foundation for this idea in the words of the document. Literally rendered they set forth, in very condensed outline, the main features of the provinces of the empire as it then existed. The glosses purporting to refer to the surveys and engineering enterprises of Yü, as bearing on those features, have no root in the text; they are a colouring imparted by the preconceptions of the commentators.

It would be presumptuous to say that Baron Richthofen has made good his case, until some Sinologist of recognised competence has admitted the fairness and adequacy of his renderings. But his interpretation is consistent and intelligible, and commends itself to the reader, educing intelligent interest from what has been hitherto a haze of myth and impossible achievement.

Chapter ix. continues the subject of the further development of the knowledge of

their own country possessed by the Chinese. It contains much that is interesting in regard to Chinese map-making, from the earliest antiquity to recent times. The instruments in use even now are of the rudest kind. Twice in the (comparatively) modern history of China astronomical instruments of high technical and artistic quality have been introduced by the influence of foreign *savants*—once under the Mongols, and again by the Jesuits under the Manchus. The latter apparatus are described by Verbiest and Le Comte, and engravings of them are given in Dubalde. The earlier instruments are described by Trigautius, and a drawing of the most remarkable of them forms the frontispiece to the second volume of *Marco Polo* (2nd ed., 1875). But in both cases the methods of use were speedily lost. The Jesuit instruments are indeed of a character now as obsolete as the Mongol ones; and both figure only as items among the minor sights of Peking. The Chinese compass, even as now used, is of the rudest construction. But its application in detail is much aided by that wonderful power of orientation which is born with every Chinese, and is strengthened in him by education:—

"Although there are words for right and left, these are very seldom used. . . . You will frequently hear of 'the north hand,' 'the south ear,' &c. The packages on a mule are 'too heavy on the south side; they must be shifted northward,' and so on. Even on a cloudy day, or in a labyrinth of streets, when no guides to orientation are visible, the Chinaman can always determine his north and south approximately" (p. 390, note).

The Scotchman, who in church asks his neighbour to "sit a bit *wast*," would be quite at home in China.

Chapter x. is on Development of Inter-course between China and the People in the South-West of Central Asia. This, like the preceding chapter, is rife with suggestive comment on the growth and nature of Chinese culture. We must try to present a sample. But brief extract is difficult, for there is nothing epigrammatic in our author's copious style.

"The excellences as well as the failings of the Chinese may be traced back to these facts of their development in seclusion, and of their unbroken consciousness of superiority to all the other nations of the earth within their knowledge. Only under such conditions could their civilisation have grown up out of their innermost being, and rounded itself, as it has done, in perfect harmony with their mental idiosyncrasy and tendencies. And hence it is that we shall hardly find any highly civilised people in existence, in whom identical fundamental traits predominate, as they do in China, at once in the character of the people and of their institutions, in their political administration, in their family life, in the rules of their social intercourse, and finally, as the consequence of all these, in the current of their history. It is true that there are, at least to appearance, flat contradictions in the character of the Chinese. They possess a refinement of social tone which penetrates the lower strata of the population in greater degree than is commonly the case in Europe, and a highly elaborated code of politeness which has become embodied in the formality of their rules of life. But it is with astonishment that one becomes conscious of the survival, side by side with these politer characteristics, of the inhuman grossness and barbarous destructiveness of the nomad races. This manifests itself at

once in the absence of all sympathy with the sufferings of those who are not united by any special bonds of relation to the individual, in the delight which the people take in the infliction of the most frightful cruelty on an enemy, and in the pleasure which they manifest, alike in the massacre of a multitude of human lives, and in the devastation of man's work. An analogous contradiction is seen in the strict uprightness of the Chinaman where he has made, or tacitly recognises, an engagement, in contrast with his boundless love of cheating where he regards himself as untrammelled by such considerations. Similarly we note in this people their strict love of truth in the relation of historical events, and their endeavour after correct knowledge where statistical facts are in question, in contrast with that absolute abandonment to lying and dissimulation, which prevails alike in daily life and in public diplomacy. Again, the Chinese have undoubtedly in a high degree both talent for observation and capacity of thought, and these have led them not only to practical inventions, but likewise to attainments in learning of no inconsiderable magnitude, and to a general appreciation of such attainments. But it is astonishing to perceive at the same time the entire absence of the power of abstraction, of efforts to infer the causes of phenomena or deduce their laws, and, in fact, of all recognition of the laws of causality and of any scientific method. Such discrepancies look like psychological riddles. But they are certainly to be accounted for by the fact that no purifying and ennobling ideas have been introduced from without, such as might have checked the innate element of barbarism; and in this way the Chinese have missed that comprehensive development in which the results of intellectual progress are shaped and leavened by higher aspirations existing in the character of extraneous races, and which is unattainable without free mutual intercourse" (pp. 396-397).

Again:—

"It has been the destiny of the Chinese to impress their civilisation upon other nations. But this has only taken firm hold upon such of these nations as have accepted it wholly and entirely, along with the associated written character, literature, manners, customs, and dress. Such has been the case with the once independent tribes of South-West China, who have adopted even the history of their conquerors as their own, and with some others, like the Manchus, who, as a consequence of intimate association, have got assimilated to the Chinese. But the Chinese culture has nothing like the same hold where a people, dazzled and attracted by its high development, has advanced halfway towards its adoption. This is the position of the Japanese. Entirely without the power, it would seem, to develop a culture of their own, but endowed in an unusual degree with receptivity and intellectual quickness, they imbibed greedily whatever China had to offer when they first made acquaintance with that great Neighbour. But their character, with its mutability, its lively but undeveloped and unmethodical spirit of enquiry, its great though restrained energy, ill adapted them for wearing the garments that they had borrowed. Chinese culture was a coat that did not fit them, and it was only for lack of a better that they clutched at it" (p. 399).

The clearness of vision with which Riechthofen discerns and expounds essential physical features, he brings also with analogous power to bear on the great outlines and essential facts of history, in dealing with this branch of his subject; and he thus orders it in *epochs*, the fundamental nature of which commands the distribution to the reader's judgment, and fixes it in his memory.

No one can ever think of the Great Wall again with that kind of wondering contempt which the mention of it, *e.g.* in Gibbon,

leaves behind, after reading the passage of which this is an extract:—

"It was a masterly project. Only a man so far-sighted as the Great Emperor (Shi Hwang-ti) could have compassed it! And though his memory is odious to the Chinese, they should consider that, even if it be true that self-aggrandisement was his ruling motive, no ruler has exercised an influence on the course of their history at once so strong and so beneficial. That the enemies within the frontier might be mastered, and the work of civilisation secured, it was absolutely essential that the external enemy should be kept out. And this was the first result of the Great Wall. The second lay in the fact that now at last the Emperor could mass large forces under unity of command, and could at one blow do more to promote the absorption of the independent tribes, than all the separate princelings had been able to achieve in centuries of piecemeal effort. The third result of the erection of the Great Wall was this: that now for the first time Chinese armies could march in force through Central Asia to the confines of Western civilisation, and thus, through the widening of the horizon, a powerful impulse was given to the intellectual life of the nation. A fourth and last result was the diversion of the steppe-tribes from their endeavours to overrun China, and the deflexion which this gave their movements towards the West, and in the direction of Europe" (p. 435).

This is a turning-point in history which has vividly impressed the writer, and he recurs to it repeatedly (*e.g.* pp. 401, 445, 727).

As a prelude to the whole subject of intercourse between China and the West, the author deals with such indications of primeval communication as that which has been often pointed out in the division of the heavens into Lunar Mansions, a system found in the astronomy of the Chinese, of the Hindus, and of the Arabs. We can only quote a few lines indicating in what circumstances he seeks the solution of these coincidences. After referring, among other points, to speculations, set forth in the first part of the volume, regarding physical changes in the region of the Oxus and Jaxartes, he proceeds:—

"Should further research establish these deductions, which as yet are in part but theoretical, hardly any remaining difficulty will encompass the question how those who were the bearers of civilisation along the extreme circumference of Asia, in the East and in the South, came to be the common possessors of one astronomical system. It may well be that these nations (destined eventually to migrate in opposite directions, on the one side eastward by the basin of the Tarim, on the other side westward and south-westward by way of Turan) may, while they yet dwelt as neighbours on the opposite flanks of the Pamir, where long spells of cloudless sky favour the observation of the stars, have partaken and stimulated a common growth of culture" (p. 415).

The Periods of Intercourse are ordered as follows: 1. Traditions of Intercourse before the rise of the Chow (*Tshou*) Dynasty (B.C. 1122); 2. From the Chow to the Building of the Wall (B.C. 212); 3. From the Building of the Wall till the accession of the T'hang (A.D. 619); 4. From the T'hang to the Rise of the Mongols (A.D. 1205); 5. From the Rise of the Mongols till the arrival of the Portuguese (1517); 6. The Modern Intercourse and growth of knowledge.

No period is more rife with interesting questions than the third of the above, which embraces such subjects as the Discovery of the

Western Lands of Civilisation (Bactria, &c.) by Chang-Kien (c. B.C. 127), and the first attempts of the Chinese to reach India; the silk trade, and the knowledge of the Chinese in the West, by the land route, as *Seres*; the sea-traffic and the knowledge of the Chinese, by this route, as *Sinae*; with the Roman embassies to the Court of the Han Dynasty.

Baron Riechthofen has often to treat of questions which the present writer has formerly ventured to handle; and more than once, where he comes to a different conclusion from mine, I am bound to acknowledge that he seems to have reason on his side.

Riechthofen does not admit the allegation that the princes of the Tsin Dynasty, to which Shi-Hwang-ti, the Wall-Builder, belonged, had ever spread their conquests or their fame over Central Asia; and he doubts whether the name *Sinim*, in that famous passage of Isaiah, referred to the Chinese; if it did, it must have come, he says, by sea-traffic, not by land, for the nomad barrier was still unbroken. He urges, and in this he has been anticipated by Vivien de St. Martin and by Sir H. Rawlinson, that the *Chinas* of the Indian books (the Laws of Manu and the Mahābhārata) had nothing to do with China. Their association with the *Darada*—the *Daradae* of Ptolemy, the race of modern Dardistan or Gilgit—and other particulars, show that they really belonged to the basin of the Upper Indus, where the name of *Shinas* is not yet extinct. In fact the vast Highland of Tibet, and the wild races that man its ramparts on the east, excluded China from all direct access to India. It was only in the century preceding our era, and by the circuitous line of Bactria, that the Chinese learned the existence of India as a rival seat of culture. When the knowledge of the Western markets had dawned upon them they sought to find a direct road to these through India. These efforts led to the discovery of Burma, and, curiously enough, to the annexation of the southern provinces of China; but, though some little traffic in silk made its way, as we gather from allusions in the *Periplus*, all efforts to penetrate in force to India were vain.

To Ptolemy's *Serica* we think Riechthofen gives too much space; its data are too loose for much discussion. Nor can we attach so much value as he seems to do to the geography of that part of Asia as given in Ammianus. I think it will be found that here the Latin writer speaks without original information, and is only converting the dry data of Ptolemy's Tables into fluent and "graphic" description, as the skeleton telegrams of Indian correspondents occasionally (it is said) undergo a like manipulation by deft fingers in the Strand.

Our author's discussion of the *Sinae*, and with it of the real origin of CHINA, is especially valuable, and his connexion of the name with that of *Jinan*, which the Chinese in the early centuries of our era record as that of Tongking, is, I think I may say, convincing. When we consider the facts about this name *Jinan*, that the territory so called constituted for four centuries (from B.C. 111 to A.D. 263) a province of the Chinese Empire, that there was a western trade to *Kattigara*, a port of the *Sinae*, and that

there is undoubtedly a difficulty in carrying the position of this port, as indicated in the data of Ptolemy (*i.e.* of Marinus), so far east as China Proper, we cannot but recognise the satisfactory character of the interpretation—*viz.*; that the real *Regio Sinarum*, or *China*, was *Jinan* or *Tongking*, a province of the great Empire, and that the name of this province, and outpost of the Empire towards western access by sea, was naturally applied by the Westerns, who so approached it, to the whole nation and empire of which they heard reports. The envoys of Marcus Aurelius, *Anton* of the Chinese annals, are recorded in the latter to have arrived by way of *Jinan* on their way to Court. Had any corresponding record been preserved in the West, no doubt it would have run in some such words as—*Caesaris legati in portum Sinarum advecti regiam petunt.*

The review is carried on to the present day with unflagging interest and pregnancy of remark. In that part which treats of the services of the Catholic Missions to Chinese geography we may point to the author's spirited sketch of the differences between the Jesuits and the other Orders (*pp.* 657 *seqq.*). The history affords a singular example of the contempt with which the Jesuits found it possible to treat the Holy See when adverse to them. But we would rather have quoted, if space would permit, a passage, delightfully corroborative of a view expressed elsewhere by the present writer,* on the character and services of that estimable Jesuit and beloved geographer P. Martin Martini (*p.* 674).

We must here part with one of the greatest geographical works of this century, utterly dissatisfied with the inadequacy of this notice, and inclined to wish that we had replaced it by merely translating the powerful and comprehensive "Retrospect" with which the volume closes. All the variety of matter with which the book deals is handled in a style full of interest, and remote, except in the occurrence of an occasional complex piece of syntax, from all that popular prejudices attribute to German exposition. The tone of the book is high and noble. Though often dealing with disputed questions, it is unfailingly candid and generous; though it contains many able critical remarks, and indications of the characteristics of writers, past and contemporary, there is (as far as we can see) no sentence that leaves a sting. Germany may well be proud of such a traveller, and the Geographical Society of Berlin is fortunate in such a President.

H. YULE.

The Prophets and Prophecy in Israel. An Historical and Critical Enquiry, by Dr. A. Kuenen, Professor of Theology in the University of Leyden. Translated from the Dutch by the Rev. Adam Milroy, M.A. With an Introduction by J. Muir, Esq., D.C.L. (London: Longmans & Co., 1877.)
Een studie over de Geschriften van Israël's Profeten. Door Dr. A. Pierson. (Amsterdam, 1877.)

In estimating Dr. Kuenen's monograph on the Prophets, we must bear in mind that the

author had two more or less distinct objects in view in writing it. In the first place he desired to enrich the literature of Old Testament criticism and history by a more complete, comprehensive, and compact account of the nature, the genesis, the function, and the results of Hebrew Prophecy than had as yet been given. No one can doubt either the importance of this task or Dr. Kuenen's eminent qualifications for its performance.

But, in the second place, *The Prophets and Prophecy in Israel* has a distinctly controversial object, which is allowed to dominate its arrangement and structure almost from the first page to the last. It is distinctly and avowedly an appeal to the orthodox to reconsider their position with regard to the remarkable phenomenon with which it deals, and an attempt to drive them by cogency of fact and logic to adopt without reserve the "organic" or "historical" conception advocated by the author.

That this polemical object is in itself worth pursuing few will be inclined to question. Biblical students are perhaps too prone to neglect that large mass of intelligent and enquiring readers who are not in any way "committed," and who are offended or repelled by the manifest superciliousness with which orthodox and heterodox critics alike dismiss or ignore the arguments of their opponents. Authors of either school very naturally write in the main for those who accept and understand their methods and general position, and are therefore prepared to follow them sympathetically; and consequently they treat the arguments of their opponents in a spirit and from a point of view wholly foreign to that from which they are uttered, thereby delighting their followers but only rousing the contempt or exasperation of their opponents, while those who are neither followers nor opponents are annoyed by what appear to them the colossal assumptions they are constantly called upon to make, and the habitual unfairness or capriciousness with which the arguments are conducted. In reality these harsh judgments on the part of readers are themselves unfair; for writers cannot be everlastingly returning to first principles, and indeed those who have already decided in their own minds what should be the main principles of investigation have a right to demand that, as a rule, their leaders should conduct them by the shortest roads to fresh developments and results, only dealing incidentally with the objections urged from a wholly unsympathetic point of view if they happen to occupy ground of which they can naturally take cognisance.

But this necessary condition of the fruitful prosecution of researches makes it all the more desirable that the fundamental questions should not be neglected, but should be constantly rediscussed in the light of the results respectively arrived at by the advocates of rival principles of investigation; and this, too, in the interests alike of the sturdiest champions of the opposing methods and of that enormous mass of waverers who do not like to say either "yes" or "no," and "sigh to think they cannot utter both!"

And if such a discussion of the funda-

mental questions of Biblical criticism—of which prophecy is undoubtedly one of the foremost—is in itself desirable, no one who is acquainted with Dr. Kuenen's works will question his special qualifications for undertaking the task. In the first place, his undoubted mastery, not only of the subject-matter itself, but of all the varied literature that has clustered round it, places him in a position in which he has few rivals. Again, it must be regarded as an advantage that Dr. Kuenen is what is called in this country, at least, rather an extreme man, and has fearlessly pushed his views to their legitimate conclusions. This fact will save the discussion from ambiguity and barren vagueness. Lastly, and chiefly, those who have read the "Religion of Israel," and those masterpieces of controversial criticism, the author's essays in the *Theologisch Tijdschrift*, will readily admit Professor Kuenen's peculiar power of making his position clear to those who are not initially in sympathy with it, and of arresting and exhibiting in palpable forms all those minute facts and subtle influences which contribute to the formation of impressions but generally defy analysis. It is the peculiarity of Kuenen's argumentative style that he begins by completely identifying himself with his reader's presumable attitude of mind, and then so arrays the facts before him that he finds himself anticipating the conclusion to which he is being led, and half inclined to regard it as a discovery of his own.

With such qualifications Kuenen undertakes the task of leading on the quasi-orthodox believer who still clings to the "supernatural" interpretation of prophecy to the firmer ground of the "historic" view. The method of his book is in every way characteristic. He begins by a brief sketch of the traditional view of prophecy, a sketch which has rarely been excelled, we should imagine, in simplicity, force, and grandeur. To this he opposes a bare statement of the "organic" view which he cannot at this point paint in richer colours. He goes on to confess that the innovators have not yet, point for point, met the arguments of the traditional exponents, but to prove by copious extracts from the works of the latter that they have themselves abandoned many a position once considered vital. Hence follows the opportuneness of a renewed investigation, to the method of which together with certain preliminary and provisional discussions the next three chapters (ii.-iv.) are devoted. Then comes a detailed and conscientious examination of every single prediction contained in the prophetic writings (chapters v.-viii.), in which the precise intention of the prophet in each instance is, as far as possible, ascertained, and then confronted with the actual event. The laboriousness and completeness of this investigation can only be appreciated by those who study the book itself. Suffice it to say that, so far as we are aware, it stands entirely alone, and not only shows signs of being the result of much labour on the part of the author, but is likely to be the cause of much labour in others—should any orthodox champion be bold enough to undertake an answer. To many readers these chapters will be wearisome, but the main result is

* See *Geographical Magazine*, 1874, *pp.* 147, 148.

overwhelming. In detail Prof. Kuenen's results may often seem, to defenders of the old hypothesis, to be less certain and less conclusive than he represents them, but it is difficult to imagine any candid reader permanently resisting the total impression without a very marked change of front. For those who have already relinquished the supernatural position the chapter that follows next (ix.) will appear in every way the most important in the book. Here the relation is discussed between the prediction of the future and the religious belief of the prophets of Jahveh, and it is shown with admirable clearness and cogency, 1, That the prophetic predictions were conditional and not absolute; 2, That they were dependent upon the prophet's conception of Jahveh, and were, in fact, mere concrete applications of general principles. Hence the comparative indifference of the prophets in the face of the non-fulfilment of their predictions and their unshaken confidence in their own mission. The flood of light which this chapter throws upon the prophetic consciousness cannot be in any way appreciated from this bald statement, but no student can afford to ignore it. We regret all the more the only serious blemish we have noted in the book, namely that the reader is left to reconcile as best he may the results of this chapter with the phenomena set before him in chaps. x.-xii., which deal with the representations of the prophets in the historical books. Here it would seem that in the minds of the prophetic historians prediction was all in all. The contradiction is probably more apparent than real, for even in the historical narratives prediction, on closer inspection, is seen to be generally subordinated to purposes of present warning or encouragement, but the fact remains that far greater stress is laid on the predictive element in prophecy than we should have expected. The remaining chapters deal with the "Unhistorical Explanation" and the "Spiritual Fulfilment" of the prophecies in the New Testament (xiii., xiv.), and the general results of the whole investigation (xv.), from which it appears that *ethical monotheism* is the distinctive creation of the prophets of Israel.

At the conclusion of this work we are compelled to admit that the polemical element and "motive" largely preponderate. The student who already agrees with the author as to method and general results will find much of great value in this book, but some of it he will have to glean over a wide surface. We therefore ask with all the more interest what is likely to be the effect of the perusal of this work by those who do not accept, to begin with, its view of prophecy. That it will ultimately produce a very powerful effect, and that future apologists for the supernatural explanation cannot and will not ignore it, and yet will experience extreme difficulty in dealing with it, we hold to be certain. And yet we very much question whether its effect will be as great, or at any rate as rapid, as a sympathising reader might be inclined to expect. Is not the fact simply this, that the task apparently undertaken in this work is intrinsically and essentially impossible? The attempt to isolate a phenomenon such as Hebrew prophecy, and

judge of it exclusively on its own merits, without any predisposition to regard one result as more antecedently probable than another, must by its nature fail. And yet it is well to make it and carry it out to the utmost limits of possibility. This Prof. Kuenen has done. He has shown, conclusively to our mind, that the view of prophecy demanded by the general state of historical, scientific, and philosophical knowledge of today finds many-sided support within the prophetic writings, gives an adequate account of the phenomena of prophecy, and encounters no single difficulty that it cannot surmount. He has shown, moreover, that the traditional view is more or less incoherent and wavering, and in all its forms meets with insuperable and unequivocal contradiction within the prophetic writings. But conservative readers will feel that in attempting the further task of showing that their view is not only opposed by many facts, but finds no real support in any, Prof. Kuenen is influenced by a strong conviction (which they by hypothesis do not share) of the antecedent improbability of their opinion. We have hinted above that he comes to the enquiry with the belief that his own solution of the problem is demanded by facts and principles that do not come within the scope of the present enquiry. This conviction, evenly distributed and unintermitting as the pressure of the air, runs throughout the book, steadily pushing us to the conclusion and insensibly intermingling with the discussion of every problem. The author's critical conclusions, for instance, as to the age of the prophecies are assumed in this work; and they are certainly influenced by the consideration now pointed out. We do not mention this as a fault in Kuenen's work. It is strictly inevitable; and, moreover, it has been minimised by our author in a manner that cannot fail to excite our admiration; but, nevertheless, it marks the weak side of all such attempts as this. They go deep into the discussion, but they do not go to the bottom of it. They attempt an impossible isolation of a single group of phenomena, and fail more or less conspicuously to maintain it. At every point the influence of more general conceptions makes itself felt. The most that can be done is to show that those general conceptions find support in the special field of investigation that is being examined, and it is vain to imagine or pretend that they were not imported into the study but elicited from it. All this we believe Prof. Kuenen himself would be the first to acknowledge, and a clear perception of its truth has probably prevented his forming any exaggerated anticipations as to the immediate effect of his book. Meanwhile he may rest assured that it will be a permanent and growing force tending to reclaim for the "organic" view of history the literature and the people of Israel, and giving to prophecy, now that it has lost its traditional place in the ancient drama of redemption, a yet nobler part to play in the yet grander drama of human progress and religion.

We have not met with any serious attempt from the orthodox side to answer Kuenen's work, and indeed no champion who felt the gravity of his task would rush so

soon into the field. But from the extreme left Dr. A. Pierson has couched his wandering lance and tilted at his old friend and foe with his usual rapidity of movement and uncertainty of aim. His little book—or big pamphlet—is not really a study of the prophets, but an attack upon theology, and an attempt to show that Kuenen is too much biassed by his own theism to be able to take an impartial view of the prophets. Dr. Pierson himself confesses that he could never read a page of any of the prophets without finding his attention wandering unless forcibly held to the task, and rejects on grounds that appear to us very frivolous the whole of Jeremiah's biography. Dr. Pierson is too clever to write without being occasionally suggestive and instructive. His glowing but highly unfavourable picture of the "passion of Jahveism" (pp. 108-9) will be read with interest; his destructive criticism of the history of the prophets is occasionally (but rarely) incisive; he finds one or two weak points in Kuenen's armour, pointing out, for instance, the imperfect junction of chapters ix., and x.-xii., dwelt on above, and his gloomy views of life are put forward with a touch of that weird and mournful pathos, that metaphysico-poetical devoteness of combined scepticism and idealism, with which his readers have long been familiar; but, properly speaking, his work demands no notice from us except as the only answer to Kuenen of any kind which has come under our notice during the considerable period we have allowed to elapse since the publication of his work.*

We have only to add a word of appreciation of the way in which Mr. Milroy has performed his task as translator. He has generally made his sentences flowing, and always intelligible; while so far as we have observed his renderings are remarkably faithful.

PHILIP H. WICKSTEED.

NEW NOVELS.

The Last of the Haddons. By Mrs. Newman, Author of "Too Late," "Jean," &c. In Three Volumes. (London: Samuel Tinsley & Co., 1878.)

Frank Raleigh of Watercombe. By the Author of "Wolf-Hunting in Brittany." (London: Chapman & Hall, 1877.)

Lawrence Loftewalde. By Arthur Hamilton. In Three Volumes. (London: Samuel Tinsley & Co., 1878.)

The Missing Will. By Herbert Broom, LL.D. In Three Volumes. (London: Chapman & Hall, 1877.)

Play or Pay. By Hawley Smart. In One Volume. (London: Chapman & Hall, 1878.)

A Chaperon's Cares. By Mary Catherine Jackson. In Two Volumes. (London: Smith, Elder & Co., 1878.)

Vanessa Faire. By George Joseph. (London: Samuel Tinsley & Co., 1878.)

MRS. NEWMAN's style has strengthened since she wrote *Jean*. *The Last of the Haddons* is a quieter and calmer story, but far more

* Since the above notice has been in type an important and constructive criticism of the two works it deals with has appeared in the *Tijdspiegel* from the pen of Dr. Oort, but space forbids our doing more than call attention to it.

interesting from its greater fidelity to real life. The heroine who tells the story is at a disadvantage from the autobiographical form of it. But she really is a nobly unselfish woman; and the way in which she passes this over, and represents her life of self-denial and self-suppression as perfectly natural, is very skilfully worked out, and gives a reality and truth to the story that goes far in creating the illusion which should be one of the chief aims of the novel as a work of art. The plot is not a very natural one in some of its details, but these are subservient to the main idea of the story, which is to show that a woman may give up all that outwardly constitutes the happiness of life, and, devoting herself entirely to the good of others, may become, not a suffering martyr, but a cheerful member of society. Mary Haddon, the heroine, spends the interval between her engagement and the time of her marriage as companion to a young heiress. Philip Dallas, to whom she is engaged, is in Jamaica during this period. Lillian, the heiress, discovers at her father's death that she has a sister who has hitherto been supported by her father unknown to her; and with generous impulse she immediately brings her away from the home where she is living in charge of her aunt, the wife of a shoemaker, and shares her fortune with her. But Marian, whose mind is essentially vulgar and selfish, turns out to be the legitimate heiress to all the wealth, and ousts Lillian, at the same time robbing her of the loyalty of the man to whom she was shortly to be married. The calm unmoved selfishness of Marian is well drawn, and she is a more effective picture than Lillian, who is, as we are told more than once, "beautiful with all the soul's expansion" (a quotation which seems such a favourite with the authoress that it is applied to different people twice on the same page). Mary Haddon is faithful to the fallen fortunes of her charge Lillian, and retires to a small cottage with her. Here in the course of time comes Philip Dallas to claim his bride; and the sequel would be sad and dreary enough were it not redeemed by the cheeriness and unostentatious magnanimity of the heroine, whose conduct at the wedding which should have been her own is worthy of the highest admiration. It would have been pleasant to know that she finally rewarded the faithfulness of Robert Wentworth, but the story is perhaps more natural as it is. We could have wished that some exaggerations, as for instance the conversations of Lillian's father, and Mary Haddon's interviews with the girl Nancy and the housekeeper of Robert Wentworth, had been toned down; but the story as a whole is interesting, pleasant, and healthy, though here and there the style of composition is faulty, and gives evidence of undue haste.

We are informed on the title-page of *Frank Raleigh* that it is a tale of Sport, Love, and Adventure; and certainly it is an extraordinary jumble of all three, but the sport has the best of it, so that we are made to feel that the love is only part of the sport, and ought never to be regarded in any other light. A person less fitted to be the hero of a book than Frank Raleigh it would be

hard to find. He is introduced to the reader as a schoolboy, and certainly he is a most precocious one. He feigns fainting when the master of his school boxes his ears with a dictionary; he gets away from school for a day, and manages to lose his way, and stays out all night on the moors. When he is rescued and is being taken back to his schoolmaster by the country doctor, he suddenly hears that his father's otter-hounds are to meet in the neighbourhood, whereupon he takes another day for otter-hunting. When he is given a book of the *Iliad* to write out as a punishment, he endeavours unsuccessfully to bribe the half-starved curate to do it for him. He is finally expelled for keeping a coracle, and apparently poaching, and then, instead of going home, he stays on the way to make love. Before he is twenty he is engaged, against his father's wishes. He then goes to Oxford, while waiting for his commission, so that "if he did not study, he might mix in good society and be mentally improved by the very atmosphere of the place." He carries out his mental improvement by running deeply into debt, having some excellent hunting, and being finally expelled. He then goes to Wales, where he gets some polecat-hunting, and at last to Africa, where he has adventures with lions. So much for the "sport and adventure" of the story; the "love" had better have been left out, for it is not competently handled. After having bestowed all the valuable affection which he could spare from hunting, since earliest boyhood, on Mary Corbet, Frank suddenly breaks off his engagement with her, because he fears that her mother is going to marry his old schoolmaster, and even when assured that this is not the case, his conduct is quite unworthy of a man who would "ride straight." He marries and leaves his wife at the church, never seeing her until he finds her at the opera ten years after, when "they met and never parted again." It is a novel the merits of which sporting-men alone will be able to find out; but it is a less confusing one to the mind than *Lawrence Loftwalde*, where we are at once launched into a hopeless struggling mass of gipsies and smugglers who seem to be for ever clutching each other's throats. The story assumes no distinct form until the third volume, when it appears that it turns on the identity of a wandering showman who has dragged his long sentences through the two preceding volumes, and finally tells his tale in very fine language. The scenes are violent and exaggerated; as, for instance, where the baronet who wrongly holds the estates of the showman hits a ruffian who wants hush-money on the head with a candlestick, and then taking the apparently lifeless body to the window heaves it out, from all which bad treatment the ruffian recovers so as to be able to denounce his enemy in court where he is himself being tried for murder. In the course of the trial,

"he vaults over the dock's high railings, descends on the barristers' table, skims its surface like a swallow and clutches at the sheriff's collar. The sheriff stabs him with a dagger, and the ruffian glares at him for a moment, and then lifting his

heavily-ironed hands brings them down upon the other's head with terrific force. The sheriff falls forward a corpse . . . The judge faints at the sickening sight,"

and the hangman is the only person who has the presence of mind to come to the rescue. The author says he is "but a lisping babe in the republic of letters," but if he ever means to talk plainly he will have to alter his style; neither must he talk of a tear on the eyelashes of a dead man, "bright, translucent, gemmy," nor of "the blackbird pouring its throat," &c. &c., for if he does he may win "the hearty laugh" which he covets to raise, but it will be some time before he "brings forth one genuine tear."

The author of *The Missing Will* has a taste for architecture and for old china, and does not at all mind turning aside from the main point of his story to talk about both. The story itself is not strikingly original, for we have heard before of a will being burnt, and the wrong person enjoying property in consequence until Nemesis comes in the form of another copy of the missing document; and there is not any remarkable originality in the way in which the characters of the story are affected by these events. Ladies' dress is another subject about which the pen of Herbert Broom, LL.D., waxes eloquent. He tells us that "the bridesmaids—nine, an unusual number—were dressed in threes, and walked after the bride in threes, the centre aisle of Errington church being exceptionally wide. They were in white and cerise, with crab-blossom; white and violet, with pansies; white and blue, with primroses. It must be confessed that the absence of all expanding of dresses in the year of grace 187—makes it more difficult to give the pretty light effect to them which was so easily achieved when everything was fluffs and puffs." This is an average specimen of the lighter parts of the book, and for its graver style—for it has a graver style—we may quote the following: "Reader! hast thou ever known the influence of blank and absolute despondence? How it seems to brood like darkness that may be felt over every mental energy—how it seems to stupefy the senses—how it seems to render opaque the moral vision? Thou hast not felt such despondence? And heaven grant thou never mayst!"

Play or Pay is a short racing story; which from its free and easy style and its daring assertions about society in the present day, would have astonished our ancestors; but there is something amusing and bright about it which will carry all readers to the end. They cannot fail to feel some interest in the fair-haired hussar, who loses at cards the legacy which he intends to spend on horses, and is pledged for the honour of his regiment to ride, and not only to ride but to win a certain steeple chase on which there are heavy bets. Bertie Bazing's courtship, too, is naively described, and we think Mr. Hawley Smart may lay claim to originality in his description of the moment of his hero's engagement. "'Be my wife, Pollie,' he says to the frank, honest country girl who has won his heart. She answers: 'If you wish it, Bertie,' and softly steals out her hand adding, an instant after, 'look,

Bertie, quick,' as she pointed to a woodcock stealing quietly away from the adjoining ditch. Of course, under the circumstances, Bazing ought to have been too agitated to shoot at all. I regret to say that he tumbled that unhappy cock over most artistically, and that his *fiancée* exclaimed, 'Bravo, Bertie!'

We sincerely sympathise with the chaperon who had the care of such exceedingly unpleasant young ladies as are portrayed in *A Chaperon's Cares*. One of them marries for money and is supposed to poison her husband; the other breaks the heart of an only son and has a bad temper. The story is not a pleasant one, though it is written smoothly and with some cleverness.

Vanessa Faire is a novel of the sensational order, crowding together elopements, and revenges, and wills, and hidden relationships in a bewildering way. The author takes gloomy views of men and morals, and indulges in misanthropical remarks about "this wilderness world," this "phantom dance of a lifetime," &c. Every here and there we find touches of humour and of talent in description, both of scenery (as of Marndyke, the gaunt weedy-looking house that seemed to have outgrown its strength), and of character (as John de Ferronays, who made up his mind to rise, and had risen, "with a sister living in Camden Town who gave him half her little income—and he spent it"). And these touches make us regret the bad taste of such scenes as that of Mary's mesmeric trance and Arthur Murray's death-bed. The book is an unhealthy one and not agreeable.

F. M. OWEN.

CURRENT LITERATURE.

The Life and Letters of Edmund J. Armstrong. Edited by George Francis Armstrong. *The Poetical Works of Edmund J. Armstrong.* Edited by G. F. Armstrong. *Essays and Sketches of Edmund J. Armstrong.* Edited by G. F. Armstrong. (Longmans.) These are the memorials of a life brief and vivid. In his twenty-fourth year E. J. Armstrong died; from early childhood until his last illness he seems to have lived at a high pressure, forced upon him by no external circumstances, but by the expansive power of the spirit within him. His life had in it material enough for two lives of the same length—frolics of boyhood, the growth of a passion for external nature, ardent friendship, an unsatisfied love, the loss and restoration of a faith, authorship, in prose and verse, all these filled to the full his narrow count of years. Passages of his history show a morbid element either in his character, or in the growths of certain particular periods; but his fund of humour, apparent through his letters and poems, was one pledge, among others, that he would work his way to sanity through any temporary extravagance of feeling. Edmund Armstrong was born in Dublin in 1841. Suffering from excess of study when an undergraduate, he wandered in France and among the Channel Islands in search of health, read and wrote with extraordinary energy, returned to Trinity College, obtained a foremost place among his fellow-students, and then was seized by his fatal malady. A considerable portion of the memoir is occupied with letters which give the history of a young man's transit from an "Everlasting No" through a "Centre of Indifference" to what became for him an "Everlasting Yea." This is diversified with pleasant open-air sketches of Norman and of Irish landscape and people. The editor has done

his work well, with all reverence and love for his dead brother, and with many lively and tender touches of his own. It is impossible here to speak adequately of E. J. Armstrong's Poems. They are something considered as an achievement, but more as a promise. Lyrical, dramatic, and narrative, they exhibit considerable mastery of form; they betray a passionate temperament (often craving repose) and a vigorous, if sometimes unchastened imagination. That these volumes should contain crudities is natural; what is remarkable is that they should contain so much work which, while youthful, is yet, in its way, more than tentative. The prose writings seem to us less interesting than those in verse; but a paper on the history of the English essay contains some brilliant writing.

The Mount: Speech from its English Heights. By Thomas Sinclair, M.A. (Trübner.) The Mount is that divine height on the twin peaks of which sit Shakspeare and Mr. T. Sinclair, M.A., bathed in the glory of a spiritual dawn, while purblind men of science and the whole race of miserable critics grope among the valleys and are lost. If Mr. Sinclair would for a while try to forget that he is a genius, if he would dismiss his intuitions, and set about some good piece of plain work, which would task his understanding and common-sense, perhaps he might afterwards return to his genius and his intuitions, and put them to some wise use. For he has a nimble wit enough (no uncommon possession), and light, not broad and even, but showing itself in long narrow pencillings, does illuminate his book. It must be an unhappy position to be so much wiser and more inspired than one's contemporaries: the solitude of the "Mount" must be oppressive. Yet Mr. Sinclair does not seem to suffer, and deals out jauntily his transcendental aesthetics. The higher order of intellects and imaginations work in a different fashion. Mr. Sinclair may yet accomplish something of value; but he must begin by utterly abandoning this off-hand manner of cheap genius.

George Eliot and Judaism, an Attempt to appreciate "Daniel Deronda." By Prof. David Kaufmann. Translated from the German by J. W. Ferrier. (Blackwood.) The omniscient critic declared with emphasis that the Mordecai part of *Daniel Deronda* was moonshine. The idea of Jewish unity, and especially the idea that the nation should once more possess a local habitation on our globe—these were dreams of an excited visionary, and accorded ill with the real part of George Eliot's novel. Grandcourt was unquestionably real; Mordecai was no better than a phantom. Meanwhile evidence has been forthcoming that in the living heart of the Jewish people a deep chord was struck by precisely what English reviewers pronounced the whimsical or visionary part of *Daniel Deronda*. The present essay by Prof. Kaufmann, of the Jewish Theological Seminary, Buda-Pesth, is one of several pieces of evidence that George Eliot was right, and her critics in error.

"It may be boldly maintained that the Judaism of to-day is awakening to, and strengthening in, national self-consciousness. . . . The fact cannot be denied that for the greater portion of the Jews, Palestine is something more than a geographical notion. . . . Advanced culture and noble magnanimity are not yet too tired to prove by deeds their readiness to sacrifice themselves for that country and its inhabitants, and to step forward for the preservation of places upon which the adoration of three religions, but above all the heart and soul of Judaism, is fixed. Who will venture to predict what may one day be brought about by the flood-tide swelling in the Jewish race? Who will venture to maintain that the imponderable mass of indefinite forebodings and mysterious impulses, which has increased rather than diminished in the soul of Judaism while the centuries have run their course, will vanish into air without having achieved result?"

The Lectures of a Certain Professor. By the Rev. Joseph Farrell. (Macmillan.) The pro-

fessor is "Professor of the Inexact Sciences," and his lectures are meditative essays about many things—about Books, and Culture, and Happiness, and Success, and Illusion, and Knowledge of the World, and kindred themes. The reader is not to look for knowledge from this book; but rather for a measure of wisdom—the wisdom of a pure, refined, tender, cultured nature, which holds in reserve a certain quiet strength under its tenderness. Mr. Farrell broods over his thoughts, is leisurely, goes to this side of his subject or to that as it happens to attract him. It is not every reader who will consent to be detained while the professor discourses of this or that, not always caring to be novel in view, and never being roused out of his quiet manner. And Mr. Farrell himself is doubtless tolerant enough to sympathise with the impatience of a reader who desires that intellectual and moral force should amass itself, and that ringing blows should be struck upon the anvil of the mind. But another kind of reader, who can spare time to be at ease with a quiet book, will find his own thoughts stirred—perhaps stirred vaguely—by these discourses, and he will set about approaching old truths of life with a quickened spirit until commonplaces of experience seem to acquire a fresh significance. The meditative essay is not in fashion with us at the present day; we demand accumulated facts or progression in a definite direction. But some of the great elementary facts of life are immovable, and we can only go about and about them. Mr. Farrell would gain by aiming at greater selectness, so as to dismiss inferior thoughts, and to illuminate his best thoughts with an exquisite expression. It would be easy for his present style to degenerate into the rapid or the bland edificatory style. Perhaps the tone of elderly moderation in Mr. Farrell's writing is a token that he is still far from elderly, and that we may look for future lectures from him, possibly on some exact subject. Why not on his favourite Cervantes and other writers of his choice?

History of English Humour, with an Introduction upon Ancient Humour. By the Rev. A. G. L'Estrange. In Two Volumes. (Hurst and Blackett.) We came to these volumes desiring to bless, for the subject is an admirable one; we stay to curse, for the treatment is miserably inefficient. Neither scholarship, critical insight, nor power of philosophic thought is to be found in this *History of English Humour*, nor even a tolerable prose style; we find in it only evidence of rambling and inaccurate reading. It would be a waste of power to amass the blunders of the book; the general inanity of the criticism will not exhibit itself without a longer extract than we are disposed to make. But the following short deliverances may serve as a measure of the qualifications of Mr. L'Estrange to write a history of English humour. "Scarcely any part of Chaucer's writings would raise a laugh at the present day." "How seldom do we hear any of Shakspeare's humorous passages quoted, or find them reckoned among our household words. From some of his observations we might think he was altogether averse from jocosity. Henry V. says 'How ill gray hairs become a fool—a jester.'" "Occasionally there is some sparkle in Pope's lines" (remarkable discovery!). "A bright fancy runs like a vein of gold through nearly all Swift's writings." "Fielding's turn of mind was decidedly cynical."

The Works of Sir Henry Taylor. Author's Edition. Vol. IV. "Notes from Life;" "The Statesman." (C. Kegan Paul and Co.) With this fourth volume begin the prose writings of the veteran author. If it be true that his poetical works have not yet obtained the reputation they deserve, it must further be admitted that these essays, originally published in 1836 and 1847, still remain almost unknown to the general public. Nor are the public entirely to blame for their indifference. The tendency to sententious moralising which has sometimes been criticised as spoiling the living interest of the dramas is here

developed in its natural medium of bald prose, without any adventitious aid of plot or history. Sir Henry Taylor's professed object was to "present in the form of maxims and reflections the immediate results of an attentive observation of life." Such a form of composition, which manifestly owes its original stimulus to the Essays of Lord Bacon, has so long passed out of fashion that it is difficult to realise that the writer is yet with us. The present generation is, above all things, not contemplative. By reason of the growing predominance partly of physical science and partly of journalistic literature, our attention is too much absorbed either in the truth of facts or in the novelty of events. We have lost the habit of pursuing curious trains of thought for ourselves, or accepting instruction in practical matters from the mature experience of others. But if there be any readers sufficiently old-fashioned to take pleasure in a genial exposition of certain leading aspects of human nature, we can commend to them Sir Henry Taylor's "Notes of Life," many of which are now published for the first time. Originality, in its strictest sense, they will not expect; but the general matter and the turns of thought are characteristic of one who has diligently combined the practice of literary composition with the duties of public life.

A Practical Guide to the Law of Landlord and Tenant, by George H. Larmouth. (Manchester: John Heywood.) This is not so much a legal handbook, as the suggestions of a house-agent addressed to that large class of persons who delight in having amateur dealings in house-property. Such people are the natural prey on the one hand of property jobbers and speculative builders, and on the other hand of defaulting tenants. Mr. Larmouth evidently writes with considerable knowledge of the risks to which his clients are exposed, and he supplies interesting information concerning the cost of managing house-property. But his strong point does not lie, as he seems to imagine, in real-property law.

NOTES AND NEWS.

SIR JOSEPH HOOKER, Pres. R.S., and Mr. John Ball, F.R.S., have, we are informed, put into the hands of Messrs. Macmillan and Co. for publication the journals kept by them during their visit to Morocco and the Great Atlas in 1871. The volume will also contain a sketch of the geology of Morocco by Mr. George Maw, F.G.S. The illustrations will be prepared by Mr. Edward Whymper from materials supplied to him by the authors.

MR. SKEAT has kindly undertaken to edit for the Early English Text Society a photolithographic facsimile of the unique manuscript of our earliest Anglo-Saxon poem, *Beowulf*, in the Cotton Collection in the British Museum. Though the MS. has been damaged by fire, its leaves have been very skilfully smoothed and mounted, and will yield good copies. Mr. Skeat will transliterate and translate the original, add collations of the best modern editions of the text, and write a critical introduction to it, and notes and glossary. Mr. Skeat has also made considerable progress with the new *Lexicon of English Etymology*, for which he has been long collecting materials, and which he is now preparing for publication by one of the most important publishing bodies in the kingdom.

DURING the later years of Auguste Comte's life it was among his most cherished objects to establish a periodical devoted to the propagation of Positivist principles. The disciples of the faith which he founded now feel themselves in a position to carry out his desires; and with characteristic piety they have resolved to adopt the name of *Revue occidentale*, which Comte himself had selected. The editor is M. P. Laffitte, the recognised head of the Positivist society which has its home

in Paris at 10 rue Monsieur-le-Prince, the house in which Comte lived and died. In his editorial duties M. Laffitte will be assisted by a committee, of which Dr. Dubuisson is the secretary; and contributions will be supplied by the adherents of Positivism in England, America, and Sweden, as well as by the French members. Each number of the *Revue* is to be divided into three parts. The first will consist of a discussion of recent events, political, social, and intellectual; the second will comprise a series of original essays; while the last part will be a publication "des actes officiels émanant de la Direction du Positivisme." The *Revue occidentale* will appear every alternate month, and the first number is already in the press.

MESSRS. TRÜBNER are about to publish the second part of Mr. G. J. Holyoake's *History of the Co-operative Pioneers of Rochdale*. The first part, which told their story from 1844 to 1857, has been translated into most continental languages. The second part brings down the narrative of their remarkable success twenty years later—namely, from 1858 to 1878. The new part is dedicated to the Rev. William Nassau Molesworth.

WE have received some specimens of Easter cards from Messrs. Marcus Ward and Co., which show progress in ingenuity and colouring, even as compared with those upon which we had occasion to report favourably last year.

WE understand that Mr. Walter W. R. Ball, Fellow of Trinity College, Cambridge, has in the press a *Student's Guide to the Bar*, in which he has given a brief outline of what the student must do to become a barrister, what prizes are open to him, and what course of study and preparation is usually adopted. The volume will shortly be published by Messrs. Macmillan and Co.

THE Parallel-Text edition of the Devonshire *Hamlets* having been for some years out of print, the Duke of Devonshire has, at Mr. Furnivall's request, authorised a fresh reproduction, this time by photolithography, of his copies of the two first quartos, 1603 and 1604, besides some other first quartos. It is believed that the books can be reproduced at a price that will put them within the reach of every student, say 6s., and it is hoped that the number of subscribers who will support the scheme will enable it to include all the first quartos of Shakspeare, and all the rarest and best early plays and tracts. The reproductions of the books will be done by Mr. W. Griggs, long the photolithographer of the India Office, under the general superintendence of Mr. Furnivall, and the Introductions to them will be written by Mr. Furnivall, Mr. P. A. Daniel, Mr. T. Alfred Spalding, and other editors of the New Shakspeare Society. The *Hamlet* quarto of 1604 is already in hand, and the work will be pushed rapidly on.

A FULL notice of the life and works of M. Camille de la Berge, whose death we have already announced, appears in the *Revue Critique* of April 13.

MESSRS. MACMILLAN AND Co. will shortly publish a small *Manual of Practical Chemistry*, by Mr. M. M. Pattison Muir, Praelector in Chemistry, Gonville and Caius College, Cambridge. The object of the book is to supply a guide to the medical student in his study of practical chemistry. With this view the author has so arranged the facts and the methods that what the student does he may do thoroughly, that he may learn as much as possible during his necessarily limited course, and that he may lay the foundation for future work should he have time and inclination for such work.

M. ARTHUR HEULHARD, editor of the *Moniteur du Bibliophile*, 34 rue Taitbout, Paris, has nearly completed a work of much importance for the history of men and manners on the stage, entitled *Jean Monnet, histoire et aventures d'un entrepreneur de spectacles au XVIII^e Siècle*. This Jean Monnet left Paris for London in 1749, at

the head of a troupe of comedians, and gave a few representations of French pieces at the Haymarket Theatre, which were played to very tumultuous audiences, and which gave rise to (1) libels, memoirs, and pamphlets for and against his enterprise; (2) controversies in the newspapers, especially the *Daily Advertiser*; (3) caricatures and drawings. M. Heulhard would be greatly obliged to any of our readers who could furnish him with any information on this subject, at the above address.

THE first edition of Miss Bramston's novel, *Em*, having been exhausted, a second one will be shortly issued by Messrs. Marcus Ward and Co.

AMONG the miscellaneous charters in the British Museum is one which attracts notice from its connexion with a people whose name is at this moment in every mouth. It records the sale of a Russian female slave at Venice in the year 1450, by one Ser Antonio Colona, who, to quote the document itself,—

"Libere et ex certa scientia dedit et vendidit, sub vinculo servitutis perpetue, viro egregio Ser Angelo Gadi, de Florentia, eamenti vice et nomine Ser Laurentii Lutoçi de Nasis, de Florentia, et suorum heredum, unam suam sclavam de genere Russiorum, etatis annorum viginti duorum vel circa, vocatam Marta, sanam et integram mente et corpore et omnibus suis membris tam oculis quam manifestis et maxime a morbo caduco, secundum usum terre, exceptuato si grvida esset; et hoc pro precio ducatorum triginta sex auri," the vendor further giving and yielding "purum et merum dominium super dicta sclava, cum plenissima auctoritate et potestate eam habendi, tenendi, dandi, donandi, vendendi, alienandi, pro anima et corpore iudicandi, et de ea disponendi, prout de ipsius emptoris hereditumque suorum voluntate processerit, sine ulla contradictione."

THE following letter is a curiosity which could have been written only in the days of Charles II. At no other period of English history would the manners of the day have allowed an ex-Minister to send, or a king to receive, a bottle of gargle for a royal mistress. But the free-and-easy social habits of Charles's Court forbid us to be surprised at anything. The writer of the letter is Lord Latimer, a gentleman of the bed-chamber, and son of the Earl of Danby, who had remained prisoner in the Tower since his fall in 1679. The seriousness with which the bed-chamber-man describes his own proceedings adds considerably to the drollery of the scene.

"Feb. 8th 1682.

"My Lord,

"I read your letter to y^e King by wth hee saw your usage att y^e Kings-bench & was very angry. He has sent to speake wth Ist Chieffe Just: to day & when I know what is y^e result of y^e matter I will immediatly send you word. I delivered the watter to y^e King & opened itt & drank 2 spoonfulls my selfe for I told him thoe was onely to use itt as A Gargle yett if itt went downe there was no hurt in itt, hee has not yett delivered itt to Lady Portsmouth for shee was not up when he was there The Dutch letters are come but I have not heard the news, the[y] came last night as the King was going into bed I will give the King an account of what successs has been today att Westminster wth Mr Bloome has given mee an account of.

"I am

"My Lord

"Your Lo^{ps}"

"Most obedient & dutyfull son
"LATIMER."

MRS. ALFRED HUNT's new novel, *The Hazard of the Die*, which is announced to appear shortly, will be interesting to students of the English country dialects. The scene has been laid in Yorkshire, at the beginning of this century, and Mrs. Hunt, who is a known authority on the peculiarities of the northern English dialects, has given special attention to this particular, as far as could be comprehensible to the general reader.

RAJENDRALALA MITRA, who last year was deputed by Government to examine and report on the ancient remains of Buddha Gaya, has in

the press a large volume on the antiquities discovered on the spot. The title will be *The Hermitage of Sakyā Buddha*.

THE applications for admission to the Hibbert Lectures, to be delivered by Prof. Max Müller in the Chapter House, Westminster, have been so numerous that the trustees have decided to have the lectures delivered twice over, in the morning and the afternoon.

THE Rev. John Macnaught is engaged upon a new work, an *Essay on the Institution, Apostolic Use, and Subsequent History of the Lord's Supper*. It will be published early in May by Messrs. Kegan Paul and Co.

OBITUARY.

LAST week the column of deaths in an evening contemporary announced the decease "at Turnham Green, on April 7, of Mr. Richard Z. Troughton, aged 94." I suppose that this statement can scarcely have interested half-a-dozen people; but it happened to meet the eye of one person connected with letters who had often speculated on the authorship of the single drama on whose title-page this unusual name is to be found. The only work of Mr. Richard Zouch Troughton's with which I am acquainted is the tragedy of *Nina Sforza*, published in 1840. That year was a very remarkable one in the history of our modern poetic drama, for, stimulated by the new day that seemed dawning for the stage, the poets came forward simultaneously with tragedies—Leigh Hunt with *The Legend of Florence*, R. H. Horne with *Gregory VII.*, and Darley with *Thomas à Becket*—the no less remarkable presentations of Talfourd, Browning, and Marston being only a few months earlier or later than these. In this sudden blossoming of dramatic poetry, which preceded the spasmodic school, and was far more worthy of public attention, Mr. Troughton's solitary tragedy appeared. Its author was one of those who crowded around the throne, trembling with the hope of winning an Olympian nod from Mr. Macready. My distinguished friend, Mr. Horne, tells me that he believes that a drama, not *Nina Sforza*, was actually accepted and put into rehearsal; but I have failed to trace it.

The mere fact that a writer who would appear to have been born not later than early in 1784, and therefore before Dr. Johnson died, has passed from us only last week, would be curious enough, even if the writings themselves were nothing; but *Nina Sforza* is so good that I make no apology for recalling its existence to mind. Judged, as it must be, by the standard of its contemporaries, it has nothing to lose by comparison with the admired pieces of Darley and Hunt. It is in blank iambics, and one thing is evident, that Mr. Troughton knew thoroughly well how to fashion a verse. The scene is laid in Venice; Doria, a Genoese nobleman, marries Nina, a Venetian maiden of the house of Sforza, and is afterwards unfaithful to her. Another Genoese noble, Spinola, the Iago of the piece, contrives that Nina shall discover this, and she dies, but is reconciled to her husband before her end. There is a good deal of romantic plot, cleverly conceived, and the play is quite as well adapted to the stage as most modern tragedies, or more so. The workmanship is very even throughout, never very elevated, but never mean. I may be allowed to quote a single passage from a poem so entirely forgotten, to show at what a high level of merit it moves. This scene presents the arrival of the Genoese at Venice:—

"Doria. Of all the fairest cities I have seen,
I give the apple to this Aphrodite!
I long to see her when the chaste'ning moon
Looks sadly down upon her hushed canals,
And these long rows of lighted palaces
Lie trembling in the liquid glass beneath.
Bizzaro. I wonder why they smutch their gondolas
With one eternal and unvaried black;
It grieves the eye.

Dorato. That struck me, too, my lord.
What if they did them o'er, from beak to stern,
With leaves of beaten gold? So should they seem
A mass of floating metal.

Doria. Excellent!
Dorato. I knew my lord would say so.
Doria. Apt and tasteful!
Bizzaro. Nay, but suppose they picked his metal out
With painted poetry? The Cydnus, now,
With the brown beauty gliding down in state;
The love-sick Greek who swam the Hellespont,
And made a loadstar of his mistress' lamp;
Or young Andromeda unveiled and bound—
They're better black.

Doria. Why so?
Bizzaro. Didst never see,
Doria. In summer-time, towards eve, a dazzling ray
Dart through a cranny in a pitchy cloud?
Think of a glance from a Venetian eye
Shot through the curtains of these sombre barks!
O they are Sybarites, these citizens!"
EDMUND W. GOSSE.

AFTER a long and painful illness, Mr. H. T. Riley died at his sister's house (the Crescent, Croydon), on the 14th inst. He graduated at Corpus Christi College, Cambridge, in 1840, and was called to the bar in 1847. For Bohn's *Antiquarian Library* he published translations of Hoveden's *Annals* and Ingulph's *Chronicles of Croyland Abbey*. For the *Classical Library* of the same publisher he translated the works of Plautus, Terence, and Ovid, the *Pharsalia* of Lucan, and the *Natural History* of Pliny. His *Dictionary of Latin Quotations, Proverbs, &c.*, has passed through two editions. Under the auspices of the Master of the Rolls he edited a series of works by the monks of St. Albans, containing *Chronicles of English History* by Walsingham, Rishanger, and others, as well as *Memoirs of the abbots of St. Albans*. In 1859 he edited the *Liber Albus* of the City of London; and in 1860 he did a like service for the *Liber Custumarum*. A translation of the former work was published by him in 1862. He also translated and published the *Chronicles of the Mayors and Sheriffs of London from 1188 to 1274*; and in 1868 he printed from the early archives of the Corporation of the City a series of extracts descriptive of London and London life in the thirteenth, fourteenth, and fifteenth centuries. His knowledge of the City archives was extensive and profound, and would have amply justified any mark of appreciation from the City authorities. As one of the inspectors under the Hist. MSS. Commission, he examined and reported on the muniments of most of the Colleges at Oxford and Cambridge, and many of the Corporations throughout the kingdom.

THE *Nation* records the untimely death, at Rio, of Prof. O. F. Hartt, of Cornell University, in charge of the Brazilian Geological Survey. He was a native of Fredericton, N.B., where he was born in 1840; but his geological tastes were first exhibited in Nova Scotia. He became in 1862-65 a student under Agassiz, and accompanied him in his expedition to Brazil as first assistant-geologist. This determined his future connexion with the Empire. His subsequent observations in the Amazon valley led him to differ from Agassiz as to the evidence of glacial action in that region. Prof. Hartt was also an ardent student of the Indian languages, and made a folk-lore collection of no little value. His work on the *Geology and Physical Geography of Brazil* appeared in 1870.

NOTES OF TRAVEL.

PROF. KARL WIENER, who has recently returned from his voyage of exploration in South America, undertaken at the expense of the French Government, has been fortunate enough to carry out successfully the ascent of the Illimani. He succeeded in reaching the south-eastern peak of the mountain, 20,118 feet above sea-level, accompanied by two Germans—Herr Grumkow, civil engineer, and Herr von Ohfeld, settled at Ouzco. Prof. Wiener named the peak "Pic de Paris," an appellation accepted by the Government of Bolivia. The bold explorer buried at the highest point reached a record of his undertaking, hermetically closed in a glass capsule. The ascent was made from Cotana. Of the seven Indian porters accompanying the party, only three persevered to the end; the four others were entirely unable to advance at a height of 19,686 feet. An idea may be formed of the difficulties to be overcome by referring to the celebrated ascent of the much lower Chimborazo by Alexander von Humboldt, and by stating that Gibbon, who attempted the Illimani, had to desist from his undertaking after reaching a height of only 14,765 feet.

In the course of their last year's work in New Mexico, a United States Topographical Survey party visited numerous Pueblo and Spanish ruins, the largest of which, Gran Quivira, is situated in the plains between the Manzana and Gallinas mountains. It is believed that some followers of Cortez, who were left behind by their leader in his march across the continent in 1550, took advantage of the superstitions of the Montezuma Indians, and compelled them to build this city for them. The Indians afterwards rebelled, murdered their masters, and wrecked the city. The walls of the principal church were found by the Survey party to be still standing; on the outside from the top they are slightly bevelled, the corners being well tied; the masonry used in their construction is partly sandstone, which is well dressed on the outside and beautifully plumed. To the east of this church is the town, the main building of which appears to have had 800 or 900 rooms. There is now no water near it, but drains and dried-up springs indicate a plentiful supply in former times. The Indians told the Survey party that a river flowed underneath the church, but no trace of it could be discovered.

MR. RALPH RICHARDSON, Secretary of the Edinburgh Geological Society, has published an Agricultural Map of the County of Edinburgh, which is coloured so as to indicate the rental value per acre of the various districts.

MR. STANFORD has just issued the Map of Newfoundland and Labrador, by the Rev. J. J. Curling, late R.E., to which reference was made in the ACADEMY on November 10, 1877. The details of the interior of the country are derived mainly from Mr. Alexander Murray's Geological Survey, and Mr. Curling also acknowledges his obligations to Sir Bryan Robinson for the general information concerning the colony which is inserted on the map. As the map has been compiled chiefly for diocesan purposes, a Handbook is annexed, giving copious details as to mission stations.

THE Rev. Thomas Wakefield, who is in charge of the United Free Methodist Churches' Mission at Ribé, in Eastern Africa, and to whose explorations we have before alluded, is now making a tour among the Galla tribes, chiefly along the River Dana.

By latest accounts from the West Coast of Africa we learn that information had been received from native sources that Lieut. Savorgnan de Brazza and Dr. Ballay were descending the Ogowé, having presumably met with fresh obstacles to their progress, and that they were expected to reach the coast towards the end of March.

THE German Geographical Society, of which Baron F. von Richthofen is President, will celebrate its fiftieth anniversary at the close of this month. There will be a festival meeting on April 30, which will be followed by a grand banquet on May 1. The principal geographical societies of Europe have been invited to send representatives to attend the celebration of the Jubilee.

Good progress is being made with the preparations for the forthcoming Dutch Arctic Expedition. The schooner, the *William Barendsz*, in which it will sail for the Polar regions, has just been launched, having been specially fitted for the voyage, and is to be commanded by Lieut. de Bruyne, who will also have with him two other officers of the Dutch navy. We hear that the staff will include a naturalist among its members, and that Mr. Grant, an English amateur photographer, who accompanied Sir Allen Young in the *Pandora*, has offered to join the expedition, and that his offer has been accepted.

OWING mainly to the recent gold discoveries, New Guinea is attracting much attention in Australia and New Zealand. An expedition was to leave Sydney for that island at the end of February, and others will probably follow. We also hear from New Zealand that it is in contemplation to fit out an expedition to explore the coast-line of New Guinea. This will consist of fifty picked men, thoroughly equipped, and under the command of an experienced leader. With a view to the systematic organisation of this expedition, an executive committee has been formed, with the sanction apparently of the Colonial Government; and, in addition to the investigation of the extensive coast-line of the island, we learn that their programme includes the exploration of the interior and the collection of trustworthy information respecting its climate and its mineral and other products, about which very little is at present known.

WE hear that Captain W. J. Gill, R.E., is preparing for publication an account of his recent journey through Western China and along the Tibetan frontier into Burma.

As the result of a journey of exploration made by Messrs. Horner and Bauer, of the French Mission at Zanzibar, in August last year, a French Mission Station has been established at Mhonda, on the eastern slope of the mountains of Ngura, near the Walé, a northern tributary of the Wami River, about midway between Saadani on the coast, and the village of Mpwapwa on the route to Unyamwezi.

MAGAZINES AND REVIEWS.

PROF. JEVONS's criticisms of J. S. Mill's philosophy, which are appearing in the *Contemporary Review*, have at least the merit of clearness and directness. In truth one may say that they are almost too plain to be of a very high intellectual quality. The third article, which deals with Mill's experimental methods, seeks to show that the logician bases these on causation, while at the same time he bases the latter on the methods. Unfortunately for the critic's claims to originality, the difficulty which here perplexes him is not only one which is the first to be detected by every youthful reader of the *Logic*, but is precisely the difficulty in his system which Mill himself most clearly anticipated and took most pains to obviate. So far from basing the methods on the law of causation, Mill distinctly tells us that this law does not enter into the proof, properly so called, of the conclusions reached by the methods. In a passage of the *Logic* which is conveniently overlooked by Mr. Jevons (Book III., ch. xxi., § 4), Mill says:—

"The assertion that our inductive processes assume the law of causation, while the law of causation is itself a case of induction, is a paradox, only on the old theory of reasoning which supposes the

universal truth, or major premise, in a ratiocination to be the real proof of the particular truths which are ostensibly inferred from it."

As long as a critic takes his stand on "the old theory of reasoning," and so fails to seize the central idea of Mill's *Logic*, it is of course easy for him to give to the author's particular doctrines the semblance of inconsistent if not meaningless propositions.

THE article of most general interest in the present number of *Mind* is headed "Philosophy in Education," and is contributed by two teachers of philosophy, Mr. J. A. Stewart, of Christchurch, and the editor, the Professor of Philosophy at University College, London. Mr. Stewart, who writes in a forcible yet graceful style, makes a good case against the present fashion of teaching philosophy. He sets out with the Greek idea that philosophy is a mental attitude rather than "a definite body of doctrine." To teach the history of philosophy is to present "to the pupil a phantasmagoria of views which he cannot help regarding as severally untrue and unreal." Psychology again, even in its new form of "physiological psychology," is lacking in the essentials of a definite science, and being taught, as it too often is, as the only illustration of scientific method, is positively frustrative of genuine scientific training. The writer proposes that the student of philosophy should take up formal logic at school, and then pass at college to the study of a classic such as Locke, so as to acquire in intimate contact with some master of reflection the philosophic *ἦθος*. The editor's rejoinder is based on the idea that philosophy is something more than a mood, that it essays at least to formulate the truth of things, and that we may approach its least soluble problems by a path which sets out from the firm ground of positive science. Prof. Robertson ingeniously connects Mr. Stewart's view of the question with the conditions of Oxford study. He himself would set out with psychology (the scientific claims of which he ably defends); but then he assumes (what Mr. Stewart appears to look upon as impracticable) that the student should already have had some strict discipline in the study of the physical sciences. The difference between the London and the Oxford feeling makes itself heard again in the remark "that it is no matter of indifference who the thinker (Mr. Stewart's classic) is that should thus be assimilated into the student's mind," and that "as we have to think nowadays in reference to a quite different experience from that of two or three, not to say twenty or more centuries ago, it behoves the student to begin his special study of philosophers with a master not too far removed"—e.g. Kant. Mr. Robertson does not say much in defence of the plan of beginning the study of philosophy proper (as distinguished from psychology, logic, ethics, &c.) with a general survey of its history. Mr. Stewart's remarks on the mischiefs ensuing from the abstract study of systems, apart from their concrete circumstances, are very forcible; yet he appears to exaggerate these evils. It is no doubt true that now and again a young Berkeleyan apprehends "his author's theory of matter in such an abstract manner as to be able to prove from it the truth of the doctrine of substantiation;" yet it is no less true that the brief knowledge of Berkeley's idealism derivable from a manual of philosophic history, or, still better, from a course of lectures on the history, is fitted to awaken a mind naturally disposed to reflection to a wholly new line of thought, and so to make for ever impossible again that unenquiring common-sense view of things in which most men are content to live. Besides, as the editor remarks, how is the student to find out the master mind best fitted to communicate or develop the desired *ἦθος* except by first going through a general survey of the field? Among other interesting papers in *Mind* must be named Mr. Grant Allen's record of a careful series of observations made on a man wanting in musical ear, that is, incapable of distinguishing pitch except

within wide limits, and of recognising the familiar harmonic intervals. The case is probably a very common one, and Mr. Allen has done good service in rendering our knowledge of this organic abnormality (if, indeed, it be such) more precise. He reasons ingeniously respecting the physiological peculiarities underlying such musical deficiency. Mr. Sully concludes his account of the present condition of the question of visual space in Germany by expounding and criticising the theories of the opposed schools, the Nativists and Empirists or Derivativists. Hering, Stumpf, Lotze, Helmholtz, and Wundt are the names which receive most attention. The essayist seeks to define the relation of the scientific question at issue between Nativism and Empirism to the strictly philosophical problems raised by Kant. Mr. Sully's essay is in a sense supplemented by a new contribution from Prof. Helmholtz on the origin and meaning of geometrical axioms. In this paper he argues (against Prof. Land) that the "metamathematical" space relations discussed in his former paper are, or may become, mentally representable, and that consequently Kant's proof of the *a priori* origin of the axioms of Euclidean geometry breaks down. He further seeks to show that even if there is a transcendent intuition of space, our knowledge of the actual laws of space, or "physical geometry," is obtained by way of experience. Finally, the professor restates his theory of reality as of that unknown something which underlies the perceptions that are but its symbols, and seeks to prove the compatibility of this view, which is based on the law of causation, with each of the alternative conceptions of realism and subjective idealism. By so doing he makes an important addition to his theory of perception, which in its earlier forms looks very much like Mr. H. Spencer's doctrine of realism. Mr. F. Pollock gives us another of his interesting studies on Spinoza, in which he traces the influence of mediaeval Jewish thinkers on that philosopher's speculations, and redefines its position in relation to the dualism of Descartes and modern scientific monism.

MR. PAYNE'S COLLECTION OF BOOKS.

As we anticipated, the sale of these books at Sotheby's, on Wednesday week, was an event of great interest to book lovers. It is a long time since a like collection was seen in a sale-room in England; for, to tell the truth, English book collectors are not often so fastidious as Mr. Payne about the condition and the antecedents of the volumes which they admit into their libraries. Generally speaking, if an English collector gets hold of a book that is at once rare and perfect, it is enough. In France and Belgium the case is somewhat different, and books are greatly sought after from the fact of their having once belonged to such and such a library, to have belonged to which is in itself a guarantee of every kind of excellence. Accordingly it was not surprising that when it was announced that books were to be sold that had belonged to Francis I. and Henry III. of France, to Grolier, Demetrio Canevaris, and all the great collectors down to Renouard and Charles Nodier, the French as well as the English dealers should come into the competition. Mr. Ellis and Mr. Quaritch found themselves confronted by M. Techener and M. Morgand, and the prices realised by the volumes were driven up to an extraordinary pitch. The first book of beauty was Caxton's *Romance of Arthur* (ed. of 1634), bound in the most charming manner by Roger Payne; Mr. Ellis had this for 18*l.* 10*s.* An Italian life of the Emperor M. Aurelius, from the Canevaris library, and therefore very rare, 17*l.* 10*s.*, Ellis. Mr. Ellis, who seemed to start with a determination to secure everything, bought also the copy of Gough's account of the famous Bedford Missal with three facsimile illuminations (39*l.*); a Bible, supposed to be Roger Payne's *chef d'œuvre* (26*l.*); Messrs. Payne and Foss's account of the Grenville

Library, 4 vols., large paper (17l. 10s.); the extraordinary and probably unique *uncut* Elzevir *De-cameron* of 1665 (47l.); and the rare English translation of Boccaccio's *Tales*, 1657 (12l. 15s.). Next came a book which, to the uninitiated, seemed nothing extraordinary—a small 8vo volume, Bossuet's *Exposition de la Doctrine*, 1686, “a charming specimen from the collection of H. B. Longepierre, old blue morocco, with the order of the Fleece stamped in gold on the four corners and on the back.” When a lively contest between Mr. Ellis and Mr. Morgand had brought this up to 122l. there was a pause; and then Mr. Quaritch, interposing for the first time, asked to see the book, which presently fell to him at the astonishing price of 127l. The next lot was an Elzevir *Caesar* of great beauty, with brilliant impression of the portrait, and in most faultless condition. It had belonged to M. Renouard. Mr. Quaritch bought it for 20l. 10s. An exquisite specimen of that rare binder, Du Seuil, next fell to the same buyer for 31l. 10s. Then came the turn of the French buyers, M. Morgand securing Cicero's *Letters*, Paris, 1532, beautifully bound by Padeloup, for 19l.; and the very rare Elzevir *Communes* for the enormous price of 48l. 10s. Mr. Ellis paid altogether 117l. 15s. for eleven volumes of Dibdin's works, of course in fine condition and with extra illustrations. An instance of what will be paid merely for the binding was lot 35, where a small *Réflexions des Saints Pères sur la Sainte Eucharistie* (1708), bound sumptuously by Padeloup, was bought by M. Morgand for 24l. The first edition of *Euripides*, 2 vols. in one, in the original Venetian morocco binding, went for 23l. 10s.—probably four times its value. A charming little MS. *Horae* went to Mr. Ellis for 25l. M. Morgand paid 28l. 10s. for a matchless copy of the Elzevir *Imitatio*, bound by Anguerran. An *entirely uncut* Elzevir *Living* (1678) was bought by Mr. Toovey for 22l. 10s. A Milton of 1795, 2 vols., bound by Roger Payne, sold for 18l. 18s. to Mr. Quaritch. The next lot was perhaps the most astonishing of the sale. It was a copy of Bret's *Molière* (1773), 6 vols., uncut, in the original (and, it must be said, very ugly) half binding. So great is the Parisian demand for eighteenth-century illustrations of the great poets that M. Morgand actually paid 56l. for this book. A splendid MS. *Office* of the Virgin, Italian, late fifteenth-century, sold to Mr. Quaritch for the comparatively low price of 225l., while the extraordinary sum of 180l. was paid for the Plantin *Office*, with borders by Wierix, wonderfully bound, and adorned with the monogram of its first owner, the celebrated President De Thou. Another piece of bookbinding, the *Proclus* which had once belonged to Francis I., sold to Mr. Harvey for 48l. 10s. Mr. Quaritch bought for 63l. a very curious MS. Psalter, said to be of the thirteenth century. The one example of a Grolier binding, the Aldine *Samazarius*, an undeniably beautiful book, was bought by M. Techener for 80l.; and Mr. Harvey, of Piccadilly, secured for 100l. another book which the French were very anxious to have—Henry III.'s copy of Stella's *Méditations*. The same buyer paid 51l. 10s. for a New Testament of 1712, bound in a very masterly manner by Du Seuil. Mr. Quaritch secured the very early Gutenberg *Thomas Aquinas*, probably 1453 (86l.). Perhaps the most notable instance of the craze for bindings occurred with the Elzevir *Virgils*. The first and largest copy, in the original vellum, sold for 11 gs.—certainly a great price. But the next copy of the same edition, slightly smaller, happened to have been bound by Derome; and Mr. Quaritch paid 50l. for it. The copy of the larger Elzevir of 1676, which had been presented to Louis XIV. when “Serenissimus Delphinus,” most sumptuously bound, and with the autograph dedication of Heinsius, sold to a Dutch buyer for 24l. The sale ended with some miniatures, three of them of great beauty. Mr. Quaritch bought the Girolamo dei Libri (205l.), and the pair from a

missal executed about 1440 for the Bastard of Orleans, probably by the painter of the *Bedford Missal* (215l.). The last and most beautiful, John Fichet, *Doctor of the Sorbonne*, presenting his book to Pope Sixtus IV., fell to M. Morgand's bid of 265l.

SELECTED BOOKS.

General Literature.

- CAMOENS, The *Lusiads* of. Portuguese text, with translation into English Verse by J. J. Aubertin. C. Kegan Paul & Co. 30s.
 CARTAILHAC, E. L'âge de pierre dans les souvenirs et superstitions populaires. Paris: Reinwald.
 DOERFFEL, E. Johann Friedrich Christ, sein Leben u. seine Schriften. Ein Beitrag zur Gelehrten-geschichte d. 18. Jahrh. Leipzig: Breitkopf & Härtel. 3 M.
 DOWDEN, E. *Studies in Literature, 1789-1877*. C. Kegan Paul & Co. 12s.
 FYTCH, A. *Burma, past and present*. C. Kegan Paul & Co. 30s.
 HOWELL, G. *The Conflicts of Capital and Labour*. Chatto & Windus. 7s. 6d.
 IDEVILLE, Comte H. d'. *Gustave Courbet*. Paris: Lib. Parisienne. 25 fr.
 SAUVÉ, L. P. *Proverbes et dictons de la Basse-Bretagne*. Paris: Champion.
 SPRINGER, A. Raffael u. Michelangelo. 2. Buch. 1. Hälfte. Leipzig: Seemann. 8 M.
 THORNTON, W. T. *Word for Word from Horace*. Macmillan. 7s. 6d.
 UZANNE, O. *Caprices d'un bibliophile*. Paris: Rouveyre. 5 fr.

History.

- JONES, Frank. *Life of Sir Martin Froisher*. Longmans. 6s.
 LECHLER, G. V. *John Wiclif and his English Precursors*. Trans. Peter Lorimer. C. Kegan Paul & Co. 21s.
 WATERS, A. *Les libertés communales*. Bruxelles: Lébégue. 14 fr.

Physical Science.

- AUVERS, A. Bericht üb. die Beobachtung d. Venus-Durchgangs vom 8. Decbr. 1874 in Luxor. Berlin: Dümmler. 50 M.
 HALLER, E. *Die Plandien der niederen Pflanzen*. Leipzig: Fues. 5 M.
 HARTIG, Th. *Anatomie u. Physiologie der Holzpflanzen*. Berlin: Springer. 20 M.
 MANTGAZZA, P. *Studi antropologici ed etnografici sulla Nuova Guinea*. Milano: Brigola. 10 L.
 MICHELIA. *Commentarium mycologiae italicae*, curante P. Saccardo. Fasc. 1 et 2. Patavii. 17s. 3d.
 PAYEN's Industrial Chemistry. Ed. B. H. Paul. Longmans. 42s.
 SACCARDO, P. A. *Fungi italici autographice delineati*. Fasc. 1-8. Patavii. 32s.

Philology.

- BRINKMANN, F. *Die Metaphern. Studien üb. den Geist der modernen Sprachen*. 1. Bd. *Die Tierbilder der Sprache*. Bonn: Marcus. 9 M.
 FOERSTER, R. *Francesco Zambecari u. die Briefe d. Libanios*. Stuttgart: Heitz. 10 M.
 LAGARDE, P. de. *Semítica*. 1. Hft. Göttingen: Dieterich. 3 M.
 LEBINSKI, C. v. *Die Declination der Substantiva in der Oit-Sprache*. I. Breslau: Kibner. 1 M. 20 Pf.
 REQUIEL, d'anciens textes bas-latins provençaux et français, publiés par P. Meyer. 2^e partie. Paris: Vieweg.
 STUDIEN, romanische. Hsrg. v. E. Bochner. 10. Hft. Strassburg: Trübner. 6 M.
 WUESTENFELD, F. *Die Familie el-Zubeir*. Göttingen: Dieterich. 5 M.

CORRESPONDENCE.

ROBERT FLOWER, THE LOGARITHMIST, 1771.

25 Argyl Road, Kensington: April 13, 1878.

In the *ACADEMY* for October 20, 1877, p. 386, col. 3, I gave an account of Robert Flower's book, and enquired whether anyone knew anything about him. This letter brought me some good suggestions for enquiry from Mr. Hyde Clarke, which I have not been able to follow out, and some very important references from Mr. Peter Gray, F.R.A.S. (author of *Tables for the Formation of Logarithms and Anti-logarithms to Twenty-four or any less number of Places*, 1876), and Mr. Thomas Warner, F.R.A.S. (whom Mr. Gray mentions in his preface as having contributed to the expenses of printing those tables). By following out these references, by transcribing Flower, and comparing his process with Briggs's (in his first edition of the *Arithmetica Logarithmica*, 1624, and Vlacq's first edition, 1628; it disappears in subsequent editions), I am now able to give the following account of Robert Flower and the history of his book.

Dr. Charles Hutton, in the first edition of his *Mathematical Tables*, 1785 (the following important anecdote disappears in subsequent editions),

p. 72, footnote to a description of the method of interpolation given by Briggs, chapter xi., says:—“It is no more than a large exemplification of this method of Briggs's that has been printed so late as 1771, in a quarto tract by Mr. Robert Flower, under the title of *The Radix, a New Way of making Logarithms*, though Briggs's work might not be known to this writer.—Since this was written I have been favoured with the following anecdote concerning Mr. Flower and his work, by the Rev. Dr. Horsley, the learned editor of the works of Sir I. Newton. ‘This Robert Flower was very obscure, and probably illiterate. He was master of a writing school in the town of Bishop Stortford in Hertfordshire. He communicated his *Radix*, before he published it, to my late learned friend Math. Raper, Esq., of Thorley Hall [one mile from Bishop Stortford]. I was at Thorley at the time, upon a visit to my father [bishop of St. David's 1788, of Rochester 1793, of St. Asaph 1802, d. 1806], who was rector of the parish, and I well remember that Mr. Raper told me with great surprise, that Flower, (who was known to us both by name as the writing master of the neighbouring market town,) had fallen upon Briggs's way of finding all logarithms from the first ten chiliads [this was an incorrect appreciation, see below]. And he was so well persuaded that Flower had made the discovery for himself, without any light from Briggs, that with his accustomed munificence he rewarded the man's ingenuity with a present of ten guineas; informing him, I believe, that his work had been done before, and dissuading the publication.’”

Probably the “ten guineas” acted more powerfully than the “dissuading,” and fortunately, as the “work” had not been “done before,” the book was published in 1771, the last table in it being dated 1770. Immediately on reading the above anecdote, which I did not see till this month, I wrote to the Rev. G. S. Bayne, vicar of Bishop's Stortford, who, in reply to my queries, most kindly gave me the following information concerning Robert Flower: “his burial is recorded under date February 23, 1774 (bachelor) set. 63. One of the ‘oldest residents’ states that ‘relatives of his’ own house property at Limehouse.”

Hence Robert Flower, whose book was “printed for the author,” died without leaving either a widow or family, three years after its publication. This circumstance, in conjunction with his own obscurity, sufficiently accounts for the practical disappearance of his book. I am glad to say, however, that through the kindness of Mr. Graves's brother, the duplicate in the Graves Library of University College, London, was presented to the British Museum last December, so that two copies are now accessible in well-known public libraries.

Hutton, Horsley, and Raper, were misled by the nature of Flower's table, to consider his method the same as Briggs's, who uses a similar table, but of much less extent. Flower had no object in interpolating in Briggs's Chiliads. He had probably never seen them, for the book was even then excessively rare, and probably Flower's knowledge of Latin was very limited. Flower refers to Ulacq's (sic) *Canon of Ten Figure Logarithms*, and Dodson's *Anti-logarithmic Canon of Eleven Figures*, but the logarithmic tables which he used were clearly Sherwin's, to which he frequently refers without specifying the edition (from 1706 to 1771-1742 best, 1771 worst: see *Report of British Association* for 1873, p. 129). Flower's object was to calculate the logarithm from the number and conversely, independently, and without any table but his own *Radix*. And this he effected in a very complete manner, of which Houël (*Tables de Logarithmes à 5 Décimales*, ed. 1877, p. xxix., note) says that “[elle] nous a paru la plus simple de toutes celles qui ont été proposées pour le même objet.” Flower's method of finding the logarithm from the number is totally dissimilar from Briggs's; but his method of finding the number from the logarithm is almost necessarily the same, and has been subsequently proposed by several others. His method of finding the logarithm was rediscovered, independently apparently, in 1848 by the late Mr

William Orchard (see preface to P. Gray's *Tables for the Formation of Logarithms and Anti-logarithms to Twelve Places, with Explanatory Introduction*, 1865, p. 52). Without studying Flower's own book it is impossible thoroughly to understand the complete mastery which he had gained over his method, and the entire originality of his processes. Briggs's table, which is headed "Tabula inventi Logarithmorum inserviens," on page 32 of the *Arithmetica Logarithmica*, consists of ten of Flower's classes, containing 90 logarithms, each of 15 places, with numerous errors in the 15th, and not a few in the 14th, and with two internal errors—namely, in the 2nd periods of log. 4 and log. 1·0005, where 99903 and 70029 should be 99913 and 70929; the former is corrected, the latter retained, in his *Chiliads*. But Vlacq, who simply gave the table to 10 places, repeats both the errors, though he corrects both in his *Chiliads*. Flower calculated his *Radix* to 13 classes, which, including log. 10, gave 118 logarithms, each to 23 places, of which he considered 22 to be "true." I have only found one case in which 22 were not true, and that is log. 1·00009, where the 3 last places are 695, in place of 717—that is, if 22 places only were taken, 70 for 72. To 21 places, all he really relies on in his title-page, containing 11 classes (which he calls 10, not reckoning the first) and 100 logarithms, every figure is perfectly correct. Hence he had evidently done much more than merely give "a large exemplification of" Briggs's method. His mode of calculating these logarithms (described in my former letter) was extremely laborious, and can now be greatly simplified; but this does not in the least detract from his merits. As the earliest inventor of a practical method of finding logarithms to a large number of places by an eminently simple method, Flower deserves a conspicuous place in the history of logarithms, of which the practical disappearance of his book in England has unfortunately hitherto deprived him. I trust that his name will not be in future forgotten by any English writer on logarithms.

It is not a little singular that, while both his name and method were forgotten in England, the method and sometimes the name should be known in widely-diffused manuals on the Continent; and this is how it came about.

In the year XI. of the old French Republic (1802-3) Zecchini Leonelli, born at Cremona in 1776, two years after Flower's death, and hence at twenty-six years of age, printed (he himself says "publié," but M. Hoüel says, "Leonelli n'avait pas mis son ouvrage dans le commerce,") his now celebrated *Supplément Logarithmique*, one single copy of which is known to exist, in the library of the city of Bordeaux, bearing the inscription: "Ex dono Autoris." Leonelli became subsequently physical assistant of Prof. Mossotti at Corfu, where he died in 1847. His book, which is in every respect remarkable, was reprinted in 1875 with a biographical notice, by M. Hoüel, professor of pure mathematics at Bordeaux, for 4 fr., and I recommend every one who is interested in the subject to order a copy of the publisher, Gauthier-Villars, in Paris. In the original memoir, which Leonelli submitted to the French Academy, he rediscovered Briggs's method. In one of the paragraphs added to his own impression of that memoir, he says of this method:—"Aucun compilateur de logarithmes, après Vlacq, n'en a parlé, et elle se trouvait inconnue par les mathématiciens les plus accrédités [for proof of which he cites the report on his work, signed 1 Floréal an 10, = 21 April 1801, by Lalande and Delambre, which is given at length at its conclusion, pp. 60-64, and which apparently first brought Briggs's method and Flower's book under his notice. We can well understand, therefore, Flower's ignorance of it]. Le simple hasard a fait que je donne dans les mêmes idées de Briggs, ne connaissant pas plus que les autres ce qu'il avait écrit sur ce sujet. Robert Flower, en 1771, a publié à Londres une méthode semblable, qu'il a trouvée probablement par le même hasard, et qui est encore assez peu propagée pour être ignorée.

Je ne l'ai connue qu'au moment où je cherchais des moyens pour abréger la division, travail unique et assez bien compensé de cette décomposition [de Briggs]. C'est le ci. Evêque, membre de l'Institut, qui a bien voulu me confier l'opuscule de Flower, qu'il a acquis en Angleterre. La décomposition, dont Flower se sert, est en quelque sorte différente [de celle de Briggs], et oppose, en certains cas, quelque petit obstacle à la généralité de la règle; mais elle est plus courte que celle que nous avons exposée" (p. 16). In Delambre's report (p. 61) the title of Flower's book is cited from M. Maseres's reprint of Hutton's preface, together with the false appreciation there given.

Leonelli gives both Briggs's method, explained by himself (for Briggs exemplifies, but can scarcely be said to explain), and re-arranges Flower's table, of which he gives only twenty places, adding a table for natural logarithms, also to twenty places. Moreover, he gives a table to fifteen places proceeding by two figures, instead of one, that is, instead of 1·09, 1·08, &c., he has 1·099, 1·098, 1·097, &c., up to the insertion of seven zeroes between 1 and the significant figures. The same work also contains a "Théorie des logarithmes additionnels et deductifs," which gave rise to Gauss's celebrated logarithms of addition and subtraction.

Although Leonelli's work became practically unknown, a German translation (very badly printed, and containing numerous changes) was made by Leonhardi in 1806 (the Royal Society has a copy, and it is described in *Report of Brit. Assoc.*, 1873, p. 76), from which Gauss obtained the hint for his own logarithms (see Gauss's *Werke*, vol. iii., p. 244, cited by Hoüel), and from which probably Schrön, in his *Interpolations-Tafel*, 1861 (translated by Hoüel, 1873), gave Flower's table to 16 places, both for natural and tabular logarithms with an explanation; but, singularly enough, without mentioning the name of either Flower or Leonelli, an omission which, more strangely still, is not supplied in Hoüel's translation. But in Hoüel's *Recueil des Formules et de Tables Numériques* (second edition, 1868), Table V., he gives Leonelli's table, proceeding by two figures, abridged to 15 places, and in the introduction (p. xiii.) mentions Leonelli, but not Flower. However, in his popular tables to 5 places he mentions Flower's name and date (edition 1877, p. xxix., note); but not the title of his book, and gives Flower's *Radix* as Table V. to 20 places only, following Leonelli. Don V. Vazquez Queipo, of whom I spoke in my former letter as the author from whom my knowledge of Flower was first obtained, re-arranged his table and description, as he has informed me himself, from Hoüel, but added the 21st place from Féodor Thoman (*Tables de Logarithmes à 27 Décimales pour les Calculs de Précision*, Paris, 1867), who, in Table IV., gives Flower's *Radix*, from 1·09 through 13 classes, to 27 places of decimals, but does not mention the name of Flower or of any previous writer. None of these writers but Leonelli had seen the original book.

In England, as already mentioned, Mr. Orchard rediscovered Flower's method, without knowing of Leonelli, and Messrs. Weddle and Hearn discovered another method, essentially of the same character, but avoiding one of the difficulties in Flower's plan. They left a difficulty in starting, which Thoman endeavours to surmount by using approximate reciprocals, but I believe that my "preparation" (part of my own method not yet published) is simpler. Mr. Gray's tables form very convenient accessible means for finding logarithms, but are much more extensive, and his method is of a totally different character, employing, like Briggs's, a continually augmenting divisor, obtained by a process which is also substantially the same though different in appearance. But Briggs obtains his resolution in single digits, in order to suit his own table of one page, equivalent to Flower's *Radix*, whereas Mr. Gray resolves into sets of three digits for which his own tables of 41 pages are constructed. The essentially different

methods of finding logarithms are then, Briggs's by division with an augmenting divisor, Flower's by resolving by addition, and Weddle's by resolving by subtraction. Gray's belongs to the first, Orchard's is the second, Thoman's is a variety of Weddle's. To these we may add Namur's (*Tables de Logarithmes à 12 Décimales*, Bruxelles, 1877) depending upon the properties of the modulus, in which the calculations are short, but the method rather troublesome to use. My own method depends upon another property altogether, used in an entirely different way by Koralek (*Nouvelle Méthode pour calculer rapidement les Logarithmes des Nombres*, Paris, 1851), but sometimes employing the same radix as Flower, and sometimes in part the negative radix (as it may be called) of Weddle. Observers like Hutton, Horsley, and Raper, who confused Flower's method with Briggs's on account of the similarity of the table, and snubbed him accordingly, might confuse mine with both, or with Koralek's. The confusion in Robert Flower's case has been extremely important, but I hope that no doubt will hereafter rest on the originality, independence, and value of the method invented by the poor bachelor writing-master of Bishop's Stortford, who published his *Radix* in the sixtieth year of his laborious and obscure life. Honour be to his memory!

ALEXANDER J. ELLIS.

A NEW PLEONASM.

London: April 13, 1878.

Let me call attention to a piece of faulty grammar which is becoming as unpleasantly frequent as "frightened of," if not as "different to." It is a pleonastic use of the before proper names, which has only lately crept into literary language, though long a colloquialism of the uneducated, commonest in street nomenclature, but abundant enough in other phrases also. Thus we find "the Oxford University," "the London diocese," "the St. Thomas's Hospital," and so forth. Sometimes, no doubt, there is warrant for it, as in the case of "London Road, Manchester," which is in fact the road leading to London, and may thus rightly be called "the London Road;" but the very same phrase is currently used of London Road, Southwark, which is itself a part of aggregate London, wholly within its limits, and going far too short a distance towards what was once open country to have ever been known as the road to London from any outer point, for it is in fact only the western end of the New Kent Road.

In your own advertising columns of March 30 I find "the London Hospital," a phrase implying that there is no other hospital in London, and by no means marking that "London" is here only a distinguishing epithet—as in "London Bridge," "London Stone"—not a local description. It is precisely because we can quite correctly use such expressions as "the Baltic fleet," "the China trade," and the like, that this inexact use of *the* where it is superfluous, and may be misleading, ought to be checked, and avoided, at any rate, by writers having pretensions to culture.

R. F. LITTLEDALE.

OLD DEVONSHIRE NAMES.

The Limes, Crediton, Devon: April 15, 1878.

In a list of persons belonging to a guild of St. Nicholas at Barnstaple, probably about the year 1330, occur the following remarkable names:—Thomas Lelya, mayor; Giordan Drua; Gencian Birna; Swytta; Busla; Walter Cardua; and Philip le Metteppa. No local names are to be found at present, either in Barnstaple or elsewhere in Devonshire, which can fairly be supposed to represent these of the guild list. The termination in *a* occurs in some Cornish names; but those given above do not in any way suggest a Celtic origin. Can they indicate some peculiarity of local dialect or pronunciation?

I should add that the original of the guild list

does not exist. I have taken the names from a copy made by a Mr. Incledon, who was elected Recorder of Barnstable in 1758, and who was widely known as an able antiquary and scholar. Copies of other documents made by him, and compared with the existing originals, show that he may be thoroughly trusted as a transcriber. He was evidently struck by these unusual names; and opposite that of "Swytta" he has written "Sweet?" with a note of interrogation.

RICHARD JOHN KING.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, April 23.—2 P.M. Antiquaries: Anniversary.
WEDNESDAY, April 24.—12 noon. London Institution: Annual Meeting.
4.30 P.M. Literature: Anniversary.
FRIDAY, April 26.—8 P.M. Quekett: "On Variation in *Spon-gilla fluviatilis*," by J. G. Waller.
SATURDAY, April 27.—3.45 P.M. Royal Botanic.

SCIENCE.

The Physical Basis of Mind; being the Second Series of Problems of Life and Mind. By George Henry Lewes. (London: Trübner & Co., 1877.)

(Second Notice.)*

IN the third essay, which is upon "Animal Automatism," Mr. Lewes discusses two questions:—"First, whether animals are machines; and if not, by what character do we distinguish them from machines?" In his treatment of this he does little more than reiterate what he has said already in the first essay. The second question, "In what sense is Feeling an Agent?" leads him first of all to an extended exposition of his Two-aspects doctrine. Consciousness, which all accept as the final arbiter, testifies to a radical distinction between Soul and Body; but it does not say: I am two things. A contrast of aspects may therefore be sufficient to account for this distinction. Mr. Lewes, like Fechner, falls back by way of illustration on the contrast between the aspect of a circle as seen from within, where it appears concave on all sides, and its aspect as seen from without, where it appears everywhere convex. But whereas the underlying identity in the curve is sensible, in the case of Body and Mind it has to be proved. The main difficulty for most thinkers hitherto has been that of "imagining how a physical process could also be a psychical process, a movement also be a feeling." Mr. Lewes believes that he can remove this difficulty, and invites an open-minded consideration of his attempt. To begin, he tells us that Consciousness on a closer scrutiny will be found "to testify to nothing more than a diversity of manifestation. All, therefore, that comes within the range of knowledge is, How does this diversity arise?" The explanation he finds in the difference in the *modes of apprehension*. Let us be sure that we understand Mr. Lewes. He says:—

"One and the same object will necessarily present very different aspects under different subjective conditions, since it is *these* that determine the aspect. . . . The vibrations of a tuning-fork are seen as movements, heard as sounds. . . . The tuning-fork—or that Real which in relation to Sense is the particular object thus named—will, by one of its modes of acting on my Sensibility through my optical apparatus,

determine the response known as *vibrations*; but it is not this response of the optical organ which is transformed into, or causes the response of the auditory organ, known as *sound*. . . . The responses are both modes of Feeling, determined by organic conditions, and represent the two different relations in which the Real is apprehended. . . . My consciousness plainly assures me that it is I who see the one, and hear the other; not that there are two distinct subjects for the two distinct feelings. Add to which, manifold uncontradicted experiences assure me that the occasional cause—the objective factor—of the one feeling, is also the cause of the other, and not that the two feelings have two different occasional causes. From both of these undeniable facts we must conclude that the difference felt is simply a difference of aspect, determined by some difference in the mode of apprehension" (pp. 340, 341).

Now for the application. We should expect a *subject* apprehending by some one organ the psychical, and by some other the physical, aspect of an *object*, which is in the first relation a logical proposition, in the second a neural process. But instead of the subject—no matter who or what—and the object being two Reals, they are, it seems, but symbols of the way in which feelings get themselves sorted. There remains no object that can have two aspects and no subject to which these can hold a twofold relation; but object and subject themselves take the place of aspects, and instead of being really distinct are in reality "indissolubly combined and only ideally separated." The whole point of the illustrative case, where, as Mr. Lewes says, the two aspects are "evident to sense," is that he has a $\delta\delta\epsilon\ \rho\omega\upsilon\ \sigma\tau\omega$: "my consciousness plainly assures me that it is I who see the one, and hear the other." It is just for want of this holding-offness that Mr. Lewes's "speculation" is not so "eminently probable" as he supposes. A philosophy that evolves Ego and Non-Ego out of feeling by a process of grouping may go on evolving for ever but will never advance one step beyond groups of feelings when it has done. Either, therefore, Mr. Lewes must part from the Associationists or he must part from Realists such as Herbart or Fechner. If he aspires to explain "psychologically" that unique relation of subject and object we call perception, he must forego the solution of the problem of dualism. But allowing the real distinctness of subject and object, the two-aspects "speculation" has new difficulties to face. For when Mr. Lewes proceeds to substitute for classification of feelings, which is manifestly insufficient, a difference in the mode of apprehending the object, he only secures this by having two subjects; whereas in his illustrative case he especially notes that "there are not two distinct subjects for the two distinct feelings." Thus he says:—"Although a logical process is identical with a neural process, it must appear differently when the modes of apprehending it are different. While you are thinking a logical proposition, grouping your verbal symbols, I, who mentally *see* the process, am grouping a totally different set of symbols; to you the proposition is a subjective state, i.e., a *state* of feeling, not an *object* of feeling: to become an object, it must be apprehended by objective modes: and this it can become to you as to me, when we see it as a process, or imagine it as a process" (p. 349).

Here we have for two aspects of one thing "a *state* of feeling" for one subject, and

an "*object* of feeling" for the other. And even if with Mr. Lewes we suppose the two subjects to be eventually the same, suppose, for instance, that a man's head were transparent, and that he could see the neural process as he might see the winking of his eye—by looking in the glass; yet this makes no real difference. So far as the neural process goes he is only like anyone else who can see it as well as he or better; but the "*state* of feeling" is *his only*. If then we refuse to identify subject and object in Mr. Lewes's fashion—which we surely must do if we attempt metaphysics at all, as Mr. Lewes is himself forced to do during part of his argument—we seem to have something "presented" with a double aspect, to me a "*state* of feeling," to you an "*object* of feeling," over and above the *Ego* or rather the *Nos*; they have between them this two-sided x , like the pillar that to Israel was a pillar of fire and to Pharaoh's host a pillar of cloud. This much monism modern science is perhaps in a fair way to demonstrate (1) by showing that there is a physical equivalent for every so-called "mental state;" and (2) by establishing a quantitative relation between the intensities of these. But such monism, which is all Mr. Lewes ought really to intend, is a long way from the monism with which he seems to identify it.

And even this he seriously jeopardises in his endeavours to prove that consciousness is an agent in the working of the organism. Thus to the following passage from Prof. Huxley's Address:—

"The consciousness of brutes would appear to be related to the mechanism of their body simply as a collateral product of its working, and to be as completely without any power of modifying that working as the steam-whistle which accompanies the work of a locomotive engine is without influence upon its machinery,"

Mr. Lewes replies:—

"The feeling which accompanies or follows a particular movement cannot, indeed, modify that movement, since that is already set going, or has passed: here there is some analogy to the steam-whistle; but the analogy fails in the subsequent history. . . . The feeling which accompanies one muscular contraction is *itself* the stimulus of the next contraction; if anywhere during the passage the hand comes upon a spot on the surface [it is supposed to be passing over] which is wet, or rough, the change in feeling thus produced, although a collateral product of the movement, instantly changes the direction of the hand, suspends or alters the course—that is to say, the collateral product of one movement becomes a directing factor in the succeeding movement" (p. 407).

Now let us represent the psychical aspects of a series of changes in Mr. Lewes's "Real" as $a\beta\gamma\delta\epsilon$, and the concomitant neural processes as $abcde$: then the assumption made—and apparently by Prof. Huxley quite as distinctly as by Mr. Lewes—is that, no matter how involved the psychical series, the chain of physical sequences, could it be accurately observed, would appear absolutely continuous: that there would be no break in our abc where a member of the $a\beta\gamma$ aspect might be supposed in some inconceivable way to intervene. But Mr. Lewes's assertion that "the feeling which accompanies one muscular attraction is *itself* the stimulus of the next" seems to stultify

* See ACADEMY, March 16.

his whole position: here surely all the difficulties of Dualism, from which he promised to deliver us, are upon us again. To make it consistent with the rest, we must say: The feeling which accompanies one muscular contraction is followed by another feeling, the concomitant of the central process which is the stimulus of the next contraction. For Mr. Lewes, having defined "stimulation" as "change of molecular equilibrium," can hardly intend that one molecular state does not proceed continuously from a preceding molecular state. Moreover, in his illustrative case he urges that the vibrations do not cause the sounds, but that both are different relations of the same Real, &c.; causal connexion being manifestly out of the question, when *ex hypothesi* there are not two "Reals" to connect. We cannot suppose Mr. Lewes to have forgotten this, or to intend that the same event has two causes. If a given series of movements in an organism are mechanical at all, then the mechanical explanation is as sufficient in their case as in any other. Whether mechanical explanations are always insufficient and need supplementing by psychological ones, as Zöllner and others maintain, is another question. But anyhow, interpreted in terms of Matter and Motion, the brain—which cannot be otherwise interpreted—is, to use the words of Claude Bernard, displayed singularly enough in the forefront of this essay, "un vaste mécanisme qui résulte de l'assemblage de mécanismes secondaires," a mechanism which can only then favour Mr. Lewes's view if it prove to depend like Psycho on continual guidance from without or from within, or rather in some inconceivable way from no side at all. That it has a psychical aspect which the automaton lacks makes no more difference to the physical aspect than the accompanying movements of its shadow during sunshine make to the working of an engine which is without a shadow in the dark. But if, as Mr. Lewes maintains, the psychical aspect does affect the physical aspect; if consciousness is an agent in the movements of the organism; then the distinction to which it testifies must be something deeper than "diversity of manifestation" or "different relations in which the Real is apprehended." But we may allow that "if the feeling had been different the succeeding movement would have been different," without allowing that the feeling was an agent in the movement. If the feeling had been different the movement would have been different indeed; but so would the preceding stimulus, whose psychical concomitant would have been that possible different feeling. The concluding paragraph in which Mr. Lewes identifies the reader with his views is a worthy finish to the whole:—

"The question of Automatism . . . may, I think, be summarily disposed of [why then a hundred pages of argument?] by a reference to the irresistible evidence each man carries in his own consciousness that his actions are frequently—even if not always—determined by feelings. He is quite certain that he is not an automaton" (p. 409).

Of course the reader is quite certain of all this, but that only means that the psychical

aspect cannot be identified with the physical aspect; it does not and cannot prove that a physiologist who should keep strictly within his own sphere would ever find anything but animal automatism in the reader's "neural processes" and "actions."

On a survey of this essay, the most important in the volume, the conclusion seems unavoidable that Mr. Lewes has involved himself in many confusions and inconsistencies for want of more thorough and more patient analysis and more rigorous definition. But we must not quit it without noticing his version of the automatism Descartes propounded. "Descartes," he says in a note, "expressly calls them [*i.e.* brutes] sensitive machines. He refuses them Thought, but neither '*la vie ou le sentiment*.'" But in refusing brutes Thought Descartes refuses them everything of a psychical nature; for Mr. Lewes will surely agree that Descartes' *pensée* cannot be restricted to Consciousness in the usual sense. Again, Descartes expressly attributes sentience as a confused form of *pensée* to the union of body and soul; how then, could he credit brutes with this sentience when denying that they had souls? For Descartes quotes *Lev. xvii., 14*, with great satisfaction, as evidence that the only soul the brutes have is their blood. In keeping with this, too, is the passage in the "Replies to Objections," where, in answer to the objection that mechanical explanations are insufficient without attributing to animals "*ni sens ni âme ni vie*," Descartes replies: "*C'est-à-dire, selon que je l'explique, sans la pensée; car je ne leur ai jamais dénié ce que vulgairement on appelle vie, âme corporelle et sens organique*," and thereupon he proceeds to reassert that there is no proof that animals have *pensée*. The conclusion of his *L'Homme* is equally decisive. Having described what he considers to be the purely bodily functions, including among these the reception and retention of impressions, and even the internal movements of the appetites and passions, he desires the reader to consider that all these are "*neither more nor less*" mechanical than the movements of a clock, so that the assumption of "*a soul either vegetative or sensitive*" is needless: the blood and animal spirits with the heat generated in the heart sufficing for everything.

The last essay in this volume is devoted to the "Reflex Theory." It is perhaps the clearest and most connected of the four, and calls for little remark here; except, indeed, that the lax use of the words "brain" and "decapitate" must infallibly mislead the uninstructed reader. Mr. Lewes's contention is that the spinal centres, the seat of the chief reflexes, "have Sensibility of the same order as the cerebral centres," and are not simply mechanisms whose activities have no psychical aspect. The difficulty for many will be not to go as far as Mr. Lewes, especially if they attend to the wealth of proof he brings, but to refuse some sort of psychical aspect to any material movements, or at least to the movements of protoplasm. The principle of Continuity will carry them on. If the Amoeba manifests that incalculable spontaneity or automatism which in higher organisms is the characteristic of nerve-protoplasm, and this has sentience,

must not the Amoeba have it too? And if matter in the organised state have a double aspect, can we imagine this aspect to disappear for the same material when disorganised? Ought not Mr. Lewes's monism to lead him to a panpsychism, and bring him into company with Herbert or Lotze or some other exponent of the Leibnizian Monadology?

JAMES WARD.

SCIENCE NOTES.

BOTANY.

Ueber die Entwicklungsgeschichte des Prothalliums der Marattiaceen.—In the *Botanische Zeitung*, March, Dr. H. F. Jonkman states the results of his observations on this interesting subject. The germination of the *Filicinae* has lately been the subject of various investigations—the *Osmundaceae* by Kny and Luerssen, the *Cyatheaceae* by Bauke, the *Parkeriaceae* by Kny, *Aspidium filix mas* by Pedersen, *Aneimia* by Burck, and the *Hymenophyllaceae* by Prantl—but until now very little has been known of the early stages of the *Marattiaceae*. Mettenius and Harting, and more recently Luerssen, have taken up the subject, but with no success as regards the germination of spores. On November 1, 1874, Dr. Jonkman sowed the spores of several species of the genera *Marattia* and *Angiopteris*, with the result that he was able to follow the history of the development of the prothallium of *Marattia Kaulfussii*, J. Sm., as far as the complete formation of the antheridia; of the others some germinated, but the growth did not proceed far and they ultimately perished. On May 15 following he sowed again *Marattia Kaulfussii*, J. Sm., *Marattia alata*, Sm., *Marattia (Gymnotheca) Verschaffeltiana*, De Vriese, *Marattia (Gymnotheca) Weinmanniaefolia*, Liebm., *Angiopteris pruinosa*, Kze., and another species of *Angiopteris*, and in all of these cases he succeeded in bringing them as far as the formation of the antheridia. Although in the first sowing only one case succeeded in forming antheridia, and that after the lapse of eight months, in the second, germination began in a few days, and the antheridia of the *Marattiaceae* were formed in five, and those of *Angiopteris pruinosa* in less than four months. Of the second species of *Angiopteris* the prothallia were not so numerous, and antheridia, few in number, appeared only on November 25 following. In this case the prothallia were larger than those of the other species of *Marattia* and *Angiopteris*, and the probability is that they were fitted to produce archegonia (as in the case of *Osmundaceae*, according to Luerssen, and of *Parkeriaceae*, according to Kny), but this was left undecided. The germination of the spores seems to have been carefully watched, and the identity of the prothallia in each case established; which was easy, since these are of a very dark green colour, and usually have the Exosporium attached. The thread-like prothallia of the *Marattiaceae*, observed by Schelting, are considered by Dr. Jonkman to be the result of the want of light and space. Their different character is to be ascribed to a difference in external conditions, and not to a difference in the spores as Luerssen contended. The two plates are of much use in illustrating the detailed account of the morphology.

Beiträge zur Keimungsgeschichte der Schizaeaceen. Von Dr. Hermann Bauke. (Pringsheim's Jahrbücher, Band XI.)—The subject of this Memoir is similar to Dr. Jonkman's, but the labour connected with it has been much greater, partly from the pre-existing literature and also from the fact that the author has gone far more fully into the details of his subject. Burck's work on *Aneimia* is subjected to much criticism, which in view of the facts presented by Dr. Bauke appears to have been quite necessary. Among the species examined by Dr. Bauke were *Aneimia phyllitidis*, Sw.; *A.*

collina, Raddi; *A. cheilanthoides*, Sw.; *Mohria Caffrorum*, Desv.; and *Ceratopteris thalictroides*. The subject of the germination of the spores and the development of the prothallia is very thoroughly and minutely described. The results of the investigation are important as regards the whole life-history of the sexual generation, about which there was very little certain knowledge. The plates are very well executed and of much use.

WE have received a *History of Bible Plants* by Mr. John Smith, ex-Curator of the Royal Botanic Gardens, Kew. The book is a handy little volume containing in short compass a great amount of information on this interesting subject. It is a matter for congratulation that Mr. Smith at his advanced age, and in spite of the failure of his eyesight, should have been able to bring out the present volume.

M. VAN DER HAERT, of Utrecht, has lately discovered in the lobes of the seed of *Phaseolus vulgaris*, when in germination, a ferment which can be extracted by means of glycerine. It transforms albuminous matter into peptones and starch meal into glucose.

M. THURET's garden at Antibes has become the property of the French Government. It is decided that it is to be a Mediterranean branch of the Jardin des Plantes of Paris.

ASTRONOMY.

Supplement to Sir John Herschel's "General Catalogue of Nebulae and Clusters of Stars."—In the *Philosophical Transactions* of the Royal Society for 1864 Sir John Herschel published his "General Catalogue," in which he had collected and arranged in proper order the places and descriptions of all nebulae and clusters which had come to his knowledge. The bulk of the work depended, of course, on the observations made by his father and by himself, as this field of investigation had been particularly their own. Indeed, considering that just then several observers were engaged in further researches in the same field, and that the time for a trustworthy general catalogue had scarcely come, not a few practical astronomers would have preferred that either all the additional nebulae not observed by the Herschels, or at least those the approximate places of which had not been determined and were only vaguely indicated, had been given in a separate list. The imperfect sifting of the heterogeneous materials which are mixed together in the General Catalogue renders it necessary to be very cautious and circumspect in using it, and even the new numbering of the nebulae is under the circumstances not without disadvantages. During the years which have elapsed since the publication of Herschel's Catalogue some important contributions have been made towards a better catalogue of nebulae. More than 1,100 newly detected ones have been added to those previously known, and a great number of errors and discrepancies in their positions have been recognised and cleared up. It was obviously desirable that the scattered knowledge thus gained should be made readily available, especially since several observatories furnished, or about to be furnished, with first-rate instruments have taken up the study of the nebulae; and this useful task has now been accomplished by Dr. Dreyer, whose position as astronomer at Lord Rosse's observatory gave him special facilities as well as inducements for working at it. In a paper read more than a year ago before the Royal Irish Academy, and lately published in vol. xxvi. of their *Transactions*, Dr. Dreyer supplies "Notes and Corrections to the General Catalogue of Nebulae and Clusters of Stars" in more than four hundred cases, and gives then a Continuation of the General Catalogue, which embodies the positions of all the newly detected nebulae, and raises the whole number of known nebulae and clusters from 5,079 to 6,251. This number is at present

somewhat too high, as it comprises a series of cases in which nebulae have been entered by mistake, or in which their identity with known ones has been overlooked; but, in view of the prevailing activity, it promises to increase considerably before long. All who are engaged in observations of nebulae or of comets will readily appreciate the possession of Dr. Dreyer's valuable paper.

Star-Gauging.—If the speculations respecting the real distribution of the stars in the universe are to be built up on a firm foundation, it is necessary that our knowledge of the apparent distribution of the stars of various magnitudes on the surface of the sphere should be greatly increased. At present we possess in the atlas of the *Bonner Durchmusterung* a complete and trustworthy representation of the stars of the northern hemisphere down to the ninth or the 9.2 magnitude of the scale there adopted, and an incomplete representation of a great many stars below that magnitude. Sooner or later the wearisome task will have to be taken in hand of ascertaining by proper observations with a powerful telescope the actual number of stars of different magnitudes, down to the faintest, in each small portion of at least a great part of the sphere. If only the numbers of all stars visible in each small portion are counted without distinction of brightness, telescopes of various apertures for various limits of visibility will have to be employed. Argelander, when comparing the numbers of stars visible to the naked eye of those observed in the telescope of the *Durchmusterung*, and the estimated numbers of those seen by the Herschels in their gauges, pointed out the uncertainty of the conclusions arising from the great leap between the small telescope of only three inches diameter employed in the observations for the *Durchmusterung* and the eighteen-inch telescope employed in the gauges, and he recommended observations with telescopes of intermediate size. The recommendation has been followed at the observatory at Milan by Prof. Celoria, who by the advice of Prof. Schiaparelli has for some years past been engaged upon a series of gaugings with a telescope of Plössl of nearly four inches aperture. The first results of his labours, referring to the zone between the equator and the sixth degree of northern declination, have been recently published in a paper "Sopra alcuni scandagli del cielo eseguiti all' osservatorio reale di Milano, e sulla distribuzione generale delle stelle nello spazio." The zone being subdivided into twenty-one sub-zones, each 17' broad, the numbers of stars are given in each sub-zone for every space of 10m. in right ascension, and also for every hour. The results are exhibited graphically by a series of curves, a separate curve being first given for every sub-zone, and then the whole breadth of six degrees being represented by a general curve, which is made comparable with the corresponding curves representing the results of Argelander's *Uranometria*, of the *Durchmusterung*, and of Herschel's gauges. There is a fair agreement in the chief features of these curves, the influence of the Milky Way being well marked, though the degree of this influence is of course conspicuously strong in the curve representing the results of the most powerful telescope. The continuation of Prof. Celoria's *Scandagli* is very much to be desired.

THE planet *Mercury*, which is just now for some evenings most favourably situated for being seen by the naked eye after sunset, will cross the sun's disc on May 6. It will touch the disc at 3h. 12m., and will about three minutes later appear projected upon it. The egress does not take place till after sunset.

PHILOLOGY.

IN the *Neue Jahrbücher*, vols. cxv. and cxvi., part 12, Susemihl has an interesting paper on Gorgias and his influence on Attic prose, in which

he comes independently to the same conclusion as Wilamowitz, namely, that Gorgias was actually the creator of that branch of composition. E. Willmann gives a summary of recent works on the philosophy of the stoic Zeno. C. Schrader takes up anew the question of the date of the defeat of Varus, deciding for 9 A.D. H. Hagen communicates two hitherto unpublished catalogues of mediaeval libraries found among the manuscripts at Geneva. Notes on Dionysius of Halicarnassus are contributed by G. Meutzner, on Catullus by Rossberg, and on Livy by Völkel. In the educational section of this number, Eichhoff continues his very interesting criticisms on German translations of the classical poets, taking this time the *Eumenides* of Aeschylus; and Pröhle brings the publication of the correspondence of Lessing, Gleim, &c., to a conclusion. The following number of this journal (the first of vols. cxvii. and cxviii.) has three important essays, the first an elaborate and on the whole favourable review (continued and completed in the next number) of Christian Muff's *Chorische Technik des Sophokles*; the second, some original notes by Bergk ("Lesefrüchte") on Hesiod, on the *scholia* to Pindar, and on the *Acharnians* of Aristophanes; the third, a series of grammatical remarks by Usener on the Latin participle, on *ἀείδω*, on *templum*, on the Greek adverbs in *-ter*, on *δι' ἄν*, on the metre of Theognis, and on *hypostasis*, or the formation of independent out of dependent words (e.g., *perfidus* from *per fidem*). In the following number, O. Schneider continues his notes on Aristophanes, Tohte has remarks on Lucretius, Plüss on Horace, and Baehrens on one of the Virgilian *catalecta*. The educational section of the last two numbers has some interesting matter. Fable, in an essay entitled "Altes und Neues aus der Schule," makes a number of suggestions with the view of raising the position of assistant-masters in the German schools. Höltsche gives an account of that remarkable institution the Karlschule at Stuttgart; Pröhle contributes a letter of Gleim's, throwing light on the battle of Kollin and the behaviour there of Moritz of Dessau. H. Holstein prints some previously unpublished correspondence between Funk and Klopstock, Didolf has an important article (to be continued in the next number) on the resolutions of the orthographical conference recently held at Berlin, and Radtke contributes a history of the Latin school at Goldberg in Silesia, which was reorganised last year with the idea of its ultimately developing into a gymnasium. Otto continues and finishes his report on the transactions of the Wiesbaden conference of scholars and schoolmasters.

Die beiden ältesten Provenzalischen Grammatiken, herausgegeben von Edmund Stengel (Marburg: Elwert), is a most welcome new edition of the two earliest (thirteenth century) grammars of any of the Romanic dialects. For the first time these invaluable treatises on the language of the troubadours are faithfully printed—a great part in two parallel columns—according to the best (Florence) MSS., with the variants of the others, including that recently discovered at Madrid; so as, in Prof. Stengel's words, to afford a secure foundation for further studies and efforts at emendation. The text, which comprises *Lo Donatz Proensals* (generally ascribed—the editor thinks, wrongly—to Uc Faidit), with its vocabularies and rhyme-lists, and *Las Rasos de Trobar* of Raimon Vidal, with a short Provençal-Italian glossary appended to the latter in one MS., occupies less than half the book; the next fifty-four pages contain, not only the variants, but all the explanations and new readings which have hitherto been proposed, as well as those of the present editor. The Preface gives a short account of the MSS. and of the unsatisfactory previous editions, and the work concludes with indexes of names and words, the latter, which contains about 2,500 entries, constituting a useful Provençal glossary. Altogether Prof. Stengel has produced a very complete and satis-

factory work, whose value will be fully appreciated by Romanic philologists.

Die Provenzalische Blumenlese der Chigiana, Abdruck von Edmund Stengel (same publisher), is a print of the hitherto unpublished collection of Provençal poetry contained in a MS. of Prince Chigi's library at Rome, with some gaps filled up from an early complete copy in the Riccardian at Florence. The text is an orthographically-faithful copy of the MS., column for column and line for line, and is accompanied by several pages of remarks and variants, and by a Concordance showing where each poem occurs in other MSS. Prof. Stengel's careful print is an acceptable contribution to our materials for studying the early literature of the South of France; and it is gratifying to see that in this work, as in the one noticed above, he has recognised practically the importance of philologists being put in possession of unaltered transcripts of the MS. evidence.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Friday, April 5.)

SIR JOHN MACLEAN, F.S.A., V.-P., in the Chair. The chairman spoke of the great loss the Institute had sustained by the death of Sir Gilbert Scott.—Mr. C. E. Keyser then read the conclusion of his paper "On the Mural and Decorative Paintings in Canterbury Cathedral."—A memoir by Mr. T. Watkin "On Britanno-Roman Inscriptions discovered in 1877," was taken as read. This was the second of Mr. Watkin's valuable annual series.—Canon Venables gave an account of and exhibited the MS. Chronicle of the Cistercian Abbey of Louth Park, in Lincolnshire. This was a folio of twelve leaves, incomplete at the beginning. It was noticed that the water-mark of the paper was the same as that of the hall book of King's Lynn, of 31 Henry VI. (1452). The first page of the MS. begins with the close of the *tertia aetas* of the world's history—the epoch of Samuel and Saul. It goes regularly on to the fourth, fifth, and sixth *aetas*, the age of the Crucifixion, and so on, with a general summary of civil and ecclesiastical history up to the verso of folio 5, when a regular tabular chronicle begins year by year, commencing with 1067. The special purpose of the Chronicle, however, begins with 1139, the date of the foundation of the Abbey. Canon Venables gave an interesting *résumé* of the contents of the Chronicle, ending in 1413 with the death of Henry IV. It was related how the MS. had long been missing, but had lately been rediscovered among the effects of the late Mr. Harrod.—Mr. R. S. Ferguson exhibited a bronze female bust of Roman workmanship, four inches high. This beautiful work had been recently found in the bed of the River Eden, near Carlisle. It was hollow, and had formerly a hinged lid on the top of the head; loops for suspension remain at the side. It was considered that it had served the purpose of a receptacle for oil, to be suspended from a lamp by chains. Another bronze bust was exhibited from the same locality. Mr. Ferguson also sent a remarkably beautiful Roman bronze figure of a bat, with the wings extended over its head in the form of an acanthus leaf. He also exhibited two plumbago moulds of the time of Henry VII., for the manufacture of base coin of that period. Mr. Ferguson explained from his own practical experience as a base coiner—with these identical moulds—the exact manner in which they must have been used, and pointed out the great ingenuity that had been shown in their manipulation for dishonest purposes. Three of the coins were forgeries in the York Mint, the other was a groat of Richard III. These counterfeits were discovered in 1865 at Nether-wasdale, in Cumberland. Mr. Ferguson also exhibited a box of silver money weights in low standard silver, fifteen in number, one of them being for the purpose of weighing against the Turkish deucat.—Mr. J. A. Sparvel-Bayly exhibited a bronze celt, Roman pottery and other pottery, lately found near Bilericay, and read a careful account of Roman and other discoveries in the district.—Mr. Hartshorne exhibited a painted glass roundel, successively the property of Horace Walpole, Mr. Cole, and Mr. Kerrich, said to be the work of Lucas of Leyden, and another roundel representing the siege of a town.—Mr. Bernard Smith sent two *porte-couteaux* for the

bill-hook, carried by the wild tribes in the Deccan, and a Maori title-deed, carved in a piece of green jade, having a remarkable *chatoyant* lustre.—Canon Venables exhibited photographs of the house of Aaron the Jew, at Lincoln, now being rebuilt, and gave a description of the building.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 9.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. Mr. W. M. Flinders-Petrie read a paper "On Inductive Metrology," the purpose of which, as explained by him, is to deduce the units of measure employed by ancient peoples from the dimensions of existing remains. Where units derived from several different buildings coincide, a high probability of the accuracy of the resulting unit is obtained. This principle has been tested by application to the monuments existing among the peoples of the Mediterranean. Mr. Petrie had also applied it to the earthworks of this country. At Hill Devereux he had obtained a unit of 691 inches. At Steeple Langford a unit had been derived which varied only by five inches. Near Orcheston is an earthwork forming a perfect ellipse. From this Mr. Petrie argued a considerable knowledge of mensuration on the part of the flint-workers by whom it had been constructed. He urged the necessity of accurate measurement on the part of observers.—Mr. E. B. Tylor read a paper "On the Game of Patolli in ancient Mexico, and its probable Asiatic Origin." The game is a combination of dice and draughts. It is similar to a game called "Putecheese" in use in India, played by throwing cowries on to a board divided into squares of a certain pattern. So devoted are the natives to this game that a story is told of a provincial governor who habitually won back his servants' wages from them at it, and thus got served for nothing.

LONDON MATHEMATICAL SOCIETY. (Thursday, April 11.)

C. W. MERRIFIELD, Esq., F.R.S., V.-P. in the Chair. Prof. H. J. S. Smith, F.R.S., V.-P., read two papers: Second notice on the characteristics of the modular curves, and a note relating to the theory of the division of the circle. Prof. Cayley spoke on the subject of both papers, asking, in the course of his remarks, whether a solution had been effected for the inscription of a regular heptagon assuming the trisection of an angle. Mr. Tucker read a letter from Prof. Tait, in which he stated that by a simple *physical* process he could easily manufacture any number of definite integrals similar to the following:—

$$\int_0^\pi \int_0^\pi \sin \theta \, d\phi \, d\theta \frac{r^2 - a^2 - \lambda^2 + 2a\lambda \cos \theta}{[r^2 + a^2 + \lambda^2 - 2a\lambda \cos \theta - 2r\lambda \cos a + 2a\lambda \cos a \cos \theta - \sin a \sin \phi \cos \phi]^{\frac{3}{2}}} \\ = \frac{2\pi(r^2 - \lambda^2)}{(r^2 + \lambda^2 - 2r\lambda \cos a)^{\frac{3}{2}}}$$

The principle was not stated because he wished to know whether the solution could be easily effected by direct processes.—Mr. Tucker then read an abstract of a paper by Prof. Minchin on the astatic conditions of a body acted on by given forces. When a body is acted on by given forces applied at given points in the body, if it is in equilibrium, it will under certain conditions remain so when it is displaced in any manner, each force retaining its magnitude, direction, and points of application in the body. The requisite conditions are called the astatic conditions. The investigation of them by ordinary Cartesian methods is given in Moigno's *Statique* at great length. Prof. Minchin's paper treats them by elementary quaternion methods, and adds a few geometrical results not noticed by Moigno. The paper also contains a proof of Minding's theorem, viz. that in certain positions of displacement of the body, the given forces reduce to a single resultant force; and when this happens, the line of action of the single force intersects both focal conics of a certain quadric, having for centre the centre of the central plane, and this plane for one of its principal planes. The Secretary then read part of a paper by Mr. C. Leudesdorf on certain extensions of Frullani's theorem. The object of the paper is to supplement two papers communicated by Mr. E. B. Elliott, and printed in the Society's *Proceedings*.

SOCIETY OF ANTIQUARIES.—(Thursday, April 11.)

DR. W. SMITH, V.-P., in the Chair. The Rev. F. E. Warren, Vice-President of St. John's College, Oxford, read a paper on a Greek Manuscript belonging to Mr. David Laing, which contains constitutions and rules for a monastery founded by Neophytus, a monk of Cyprus (c. A.D. 1209). The MS., which is on vellum, containing eighty-five leaves, and has lost eighteen, was transcribed by one Basil, a Cyprian monk, in the year 1214, and is signed by Neophytus. The author gives a few particulars of his own history, how his thirst for education, which was not to be had outside a monastery, led him to run away on the eve of a marriage which his parents had arranged for him. After five years' monastic life, he started alone on a pilgrimage to the Holy Land. On his return, after visiting Cyprus, he went to Paphos, where he was imprisoned as a deserter, and being released, founded the monastery, of which this volume contains the constitution. A catalogue of the library is appended, containing only sixteen books, which are theological. Mr. Warren gave a full account of the palaeographical and philological peculiarities of the volume, which will probably be published shortly. Mr. Freshfield called the attention of the meeting to another work by Neophytus, which is printed in Migne's *Patrologiae Cursus*, being a short history of the taking of Cyprus by Richard I., on his way to the Holy Land.—Mr. Nesbitt exhibited the silver matrix of a seal of the town of Delitsch; a seal of the family of Pecci di Sienna, the device of which is a woman holding a shield, bearing on a bend three stars; a silver seal, with a face to the right, and the letters M. N.; and the handle of an Etruscan dagger, terminating in a lion's head, made of Chiusi ware.—Mr. Leveson Gower exhibited a sampler of the seventeenth century, which he had bought at Limsfield, containing flowers, a female figure, and the alphabet as far as the letter T.

FINE ART.

Notes on Irish Architecture. By Edwin, Third Earl of Dunraven. Edited by Margaret Stokes. Vol. II. (London: George Bell & Sons, 1877.)

THE work which Miss Stokes has just finished is a complete introduction to the study of early Irish architecture. It contains descriptions, illustrated by autotypes from photographs or by accurate drawings, of more than one hundred Irish buildings. Side by side with the descriptions are extracts from chronicles which tell the history of the localities and of the structures. The growth of the style can be observed in detail in the pictures, and at the same time determined in date by the records. The date of many of the buildings can thus be fixed as accurately as is possible in the absence of actual fabric accounts. At the end of the present volume are some excellent essays by Miss Stokes, which contain her general conclusions on the architecture described in the book. These are accompanied by chronological tables and by a map which shows the order and direction of the chief Danish incursions, and which is intended to support the hypothesis that it was these incursions which led ecclesiastics to build the lofty detached steeples called Round Towers for the protection of their lives and valuables from a hurried attack.

The earliest ecclesiastical buildings in Ireland are domed huts built of loose uncut stones. Outside they look like cairns, and their only ornamentation is a cross formed in the wall by white quartz stones. A small hole serves as window, and the doorway has a lintel of one great block. Perfect examples of such structures exist on the Great Scelig, an island off the coast of Kerry. In

course of time the architects learnt to make more regular exteriors, and their buildings were oblong, with well-marked angles and a roof-ridge, instead of being mereround-topped stone beehives. The doorway was refined, but its lintel was still a single horizontal block, and no mortar was used. The style had begun with a stone roof, and the difficulties of construction which this roof brought with it prevented the erection of large buildings. The greater size of the stones, their dressing and the more regular laying of courses, were the next improvements. Eastern and western buttresses and projecting stones at the angles were features of this stage. The sides of the doorways, as in the earlier buildings, were inclined inwards. In the next series the features were ornamented, and gradually the quaint interlaced decoration with animals' heads, which the artists of the time worked first perhaps in metal, was applied to enrich all the opportunities which the structure presented. The doors were arched and their orders elaborately carved. The window openings were similarly decorated, and were increased in size and number. The roof was still stone, but it was chambered, and the greater lightness allowed the height of the walls to be increased. At the same time detached steeples were built, and gradually came to be as essential to a large ecclesiastical establishment as the chapter-house was to an English minster. A great stone cross with a circle, and richly carved in panels, was another external and detached characteristic of an Irish church. Cormac's Chapel, of which several plates are given, is the best example of this last period, and shows what Irish architecture attained to while the kingdom was yet purely Celtic. This church has a nave thirty feet long and a chancel of less than half that length. At the east end of the nave there is a small square tower on each side. The chief entrance is the north door, which has a rich shallow porch, not unlike many Norman doorways in England. There is a handsome exterior corbel table, and the walls, without as well as within, are decorated with arcades of round arches with zigzag and other mouldings. "The chancel arch is of four orders, with roll mouldings outside them, and a hollow space running round the arch and down each side, studded with faces in high relief, which, to judge from their varying character, must have been meant for portraits." The chancel is of the same general character as the nave, but "it is worthy of note that all the decorated features of the nave are square or angular, those in the chancel are round." At the end of the chancel is a small arched recess. Beside this church stands a Round Tower and a group of later buildings. Cormac's Chapel is the finest church of the Irish, and it has a site worthy of it. It stands on a mass of rock, rising abruptly in the middle of a rich plain, bounded on the north and on the south by the frontier mountains of the Dal Cais and of the Eoghanacht, the two great tribes who alternately came down to Cashel to give a chief-king to Munster. It is a king of the latter tribe, Cormac MacCarthy, from whom the church takes its name. It was finished in 1134.

This building and the continuous series of

earlier churches shown in this book prove that, to whatever misery the incursions of the Danes may have given rise, they did not bring to a standstill the intellectual development of the country, as some writers have supposed. There are other works of art among the best of their kind of this period. The Cross of Cong, a marvellous example of fine interlaced metal-work, perfect in the finish of its details, was completed, as is known from the artificer's inscription, in 1123. The beautiful crozier of Lismore was made a few years earlier. The manuscript of Maelbrigte in the British Museum, which mentions incidentally the death of the builder of Cormac's Chapel, was written in 1138, and is inferior in the boldness of its designs to some earlier illuminated works, it is, nevertheless, an unsurpassed example of minute, brilliant, and regular manuscript art. Leabhar na Huidri, the largest early collection of literature in Irish, is of the same period, since its scribe is known to have died in 1106. These examples show the value of the records of art and of literature in general history, for they prove beyond doubt that the century and a-half following the ruin of the Danish interest in 1014 was a time of intellectual vigour. The chief effect of the Danish wars was the destruction of a sort of balance of power which had prevailed among the larger tribes. Literature and art flourished in spite of the wars, and only ceased to grow in their original direction when met by powerful external influences of their own kind. Miss Stokes judiciously gives a chronological table of examples of Irish architecture, sculpture and metal-work in parallel columns.

No work on Irish architecture would have been complete without a detailed account of the Round Towers. Lord Dunraven's book gives autotype plates of eighteen. One hundred and eight round towers are known, some perfect, some half ruined, some reduced to their foundations. They exhibit, as is here shown for the first time, four distinct styles. In the first, rough undressed stones are used; in the second, roughly hammer-dressed stones in irregular courses; in the third, dressed stones in horizontal courses; and in the fourth, ashlar masonry. The towers of Antrim, Clones, Kilkenny, and Kells are easily accessible examples of these styles in the order in which they are named. This classification is unfortunately not sufficient to fix absolutely the period of a tower. There is a difficult example at Drumlane, in Cavan, where a round tower, beautifully situated on a curious rounded green ridge rising from a lake, exhibits a sharp contrast of style in its masonry. The lower part is of fine well-dressed stones, the upper part of rubble. Miss Stokes' classification leads her to the generalisation that the earliest towers date from the tenth century, an important addition to our knowledge about them.

Lord Dunraven's *Notes on Irish Architecture*, with their admirable illustrations, are among the most important contributions of our time to the history of Ireland, and it is not too much to say of Miss Stokes' share in the work that she has done hardly less for Irish art than her brother for Irish philology.

NORMAN MOORE.

THE WATER-COLOUR INSTITUTE.

THIS gallery opened to the public on April 15. The general aspect of the walls—the picture paper-patterning, as one might term it—is depressingly flimsy; little or nothing strikes the eye as strongly and substantially wrought. Yet on inspection there is a moderate proportion of sound and approvable work, and the exhibition as a whole may pass as not much below the average. The chief strength of the display lies in the contributions of Messrs. Wolf, Linton, Gow, and Aumonier.

Mr. Wolf manages to get into his picture of birds more of what constitutes an essential pictorial idea, more of an intrinsic purpose made visible in form and act, than we find anywhere else in the gallery. *Arctic Summer, White Falcons*, is his subject: he makes it at once grand and singular, and evinces his invariable excellence of strict natural-history exactness. It is a scene of rocky height and space: in the distance, right opposite the eye, snowy ridges and peaks in warm light under a pale sky; in front, a crag jutting out, starred with a rich profusion of purple and of yellow flowers—the fine drawing of which, in many phases of foreshortening, deserves attention. Far off as yet, but approaching momentarily nearer, a falcon is winging forward, holding in his talons a ptarmigan or some similar bird: his mate, on her rocky ledge, flaps her vast and spotted wings, fans out her tail, and rises on tip-toe with protrusive claws which blab of the fierce, triumphant grip which in a few minutes they will be giving to the prey. Two other falcons, only less eager and busy at the sight, are a little below: if they interfere when the moment comes, they may be made to rue their presumption. If raptorial birds were picture-collectors, or still enacted the connoisseur as their kind did in the days of Zeuxis and Apelles, this picture would hold a place of honour in the gallery of His Majesty King Aquila. Mr. Linton's painting, named *Emigrés*, is probably, in dramatic subject-matter and expression, the most important thing he has yet given us: it yields to some precursors, but not very greatly yields, in point of skilful putting-together and working-up. One of the noted aristocrats of the French Revolution, companioned by wife and baby, with pursuit hot at their heels, and guillotine at the end of the perspective, is offering a handful of gold to tempt a young coasting skipper—perhaps in the Pas de Calais—to wait them over to safe harbourage: the stalwart man rumples his cap with hard hands, and bangs his head, "letting *I dare not wait upon I would*." This figure is in a high degree excellent: reluctance to accept, from a sense of risk and possibly of duty, and reluctance to refuse, from a sense of commiseration not of course unmixed with greed, being stamped palpably upon face and action. The only other personage in the group is the skipper's childish daughter couched on the floor near the tall opening of the fireplace, with its crackling logs. The whole of the fugitives' luggage is contained in a very limp portmanteau. We doubt whether Mr. Linton ought to have allowed his *Emigré* to retain the long locks and wisps of hair which serve to mark him out as a man of fashion: his object being evasion and inconspicuousness, it might rather have been his wisdom to bring a pair of scissors into requisition. Mr. Gow's little picture shows his executive skill at its best: not inferior indeed to Mr. Linton's, though much less forcible and broad. He portrays *A Loyal Bird* in the time of the Cavaliers and Roundheads—at a date in the civil conflict when (as we are probably to understand) the regal fortunes have declined, and the Puritans, with their Noll and other rank rebels, are in the ascendant. The loyal bird is a caged raven in the courtyard of a hostelry: his outcroaked gibes and anathemas on the psalm-snuffing rascals are music to the ears, and balm to the hearts, of two cavaliers who

listen to him—a bitter delight is on the face of the foremost personage. A third is seated at table with a flagon, and there are some smaller figures within doors. This well-studied though roughly-treated picture might win a word of approval from Meissonier. Mr. Aumonier sends three landscapes, all of very superior quality—the least remarkable being the one entitled *Milking-time*. *The Way to the Boats*, with figures of fishing-folk descending shoreward from the heaped-up houses of the Devonian or Cornish cliff-village, is warm and good in tone, with plenty of varied and attractive colour; the figures themselves also are very well put in, efficient as related to the landscape, without being carried further than is fairly needed in this form of art. Fully equal to this, in its less salient subject-matter and mode of treatment, is the *Walberswick, Suffolk*; with red-roofed houses beyond the quiet river, and a boat and nets lending significance to the foreground.

Among the figure-painters, after Messrs. Linton and Gow just named, we may rank Messrs. Clausen, Tenniel, Small, and C. Green. Mr. Clausen, indeed, yields to no one here for sense of what is natural or picture-like: his *Waiting to Confess*, a battered old woman and a girl of ten seated in church, until the confessional, now occupied by another woman, shall be vacant, just hits the mark of what is required in so simple yet far from unsuggestive a subject. *Gossip*, at the cottage-door of a Dutch fisherman—all the males of the community being away at sea—is also very much what it should be. Mr. Tenniel treats, in *Pygmalion*, an ambitious theme, which would tax the powers of the most imaginative designer, and Tenniel, though thoughtful and judicious, is not imaginative. The statue woman has now flushed with life over face and bosom, while the lower portion of the frame still remains stony; her lids are lowered, and her mouth has not yet opened to word or kiss; the sculptor, haggard with his hopeless yearnings, has clasped his hands behind the figure, and looks up, hardly believing his eyes—his countenance might well have been of a less ungainly type. The arrangement of light and shadow is well combined, and serviceable to the sentiment of the work. Mr. Small's picture is named *The Last Offer*, and probably represents (though the catalogue gives no hint of this) a scene from Victor Hugo's *Quatrevingt-treize*. The parlementaire of the Republican army holding a white cloth in his right hand, and with appealing gesture in his left, is addressing the insurgents; behind him, only awaiting the word of command to blow the blast of battle and no quarter, stands the brown-clothed ragged trumpeter, a very well-conceived figure, and the army has mustered behind. There is much to praise in this composition; but it hardly makes a picture, inasmuch as Mr. Small does not show us any person to whom his "last offer" is addressed, and thus the treatment is maimed, almost to the point of eccentricity. Mr. Green paints, as usual, a subject with a considerable number of figures, all carefully individualised and attentively painted—*The Sailors' Hornpipe*; the scene is an East-end drinking house, of moderate respectability; the aged and business-like fiddler is well realised; also the rather hard set face of the dancing seaman, who will not relax into a smile, but leaves hilarity to the lookers on. Other figure-pieces of some mark are Peggotty's *Wedding*, by Mr. Staniland, with less of native humour than would fully carry out the subject; *Widowed and Fatherless*, by Mr. T. W. Wilson, one of his accustomed Dutch domestic pieces, with somewhat more self-display in execution than usual; *A Children's Garden-Party*, by Miss Gow; *A Musical Party*, towards the middle of the last century, by Mr. Towneley Green, rather stiff and inanimate, but this is evidently not unintentional on the artist's part; *The Reader*, by Mr. Bale, a lady in yellow satin; and *Ready for the Dance*, a Pompeian prettiness by Mr. Augustus Bouvier.

In the landscape section Mr. Hine maintains his wonted superiority: his *Old Chalk-Pit, Eastbourne*, and *Cliffs at Cuckmere, Sussex*, are very characteristic specimens—the latter somewhat injured, so far as effect on the eye is concerned, by the great space of white chalk in the centre of the picture. Messrs. Edmund Warren (*Summer Shade*), Holloway (*Old Palace, Maidstone*, and *Evening at Arnside*), Penson (*An Old River-Bed*), Whymper (*Sands of Lamentation near Aber*, and *Stokesay Castle*), and Hayes (*French Fishing Luggers*), may also be named; and, in still-life, Mrs. Angell and Mr. Sherrien.

W. M. ROSSETTI.

MODERN PAINTING.

Two exhibitions of paintings, and even of a little sculpture, were recently open, in two clubs of which I have frequently spoken to you. Although not of equal importance, each has its special interest.

The club in the Rue St. Amand—which has been jocularly named the "Crémère," whence it might be inferred that its cuisine is neither abundant nor expensive—is yet in the days of its youth. It is this circumstance that authorises us to offer it some advice—for example, not to hand over its artistic interests to a committee more reactionary, and more old-fashioned in matters of art, than even the most venerable academicians; not to exhibit so many works, and to select them more carefully; and, lastly, to require of those of its members who belong also to the club of the Place Vendôme (called the "Mirlitons" on account of the music there) that they should distribute their works fairly—that is to say, that they should not bestow on one their best pictures, and on the other only their slightest sketches.

The subject of exhibitions organised by clubs is just now receiving much attention among us from those critics whose thoughts are directed to the general organisation of the Beaux-Arts. It will be difficult to induce the Government to give up the direction of the Fine Arts, because that direction becomes a political engine in its hands. It is difficult also to make a nation but newly democratised understand that the State ought not always to continue the traditions of the monarchy, but ought to allow artists to strengthen themselves by the exercise of their liberty. In the meanwhile the annual Salons have become a great weariness to the public. That public sees plainly that they are only huge sales with guarantees and privileges such as are not accorded to any other kind of intellectual merchandise. It clearly perceives that under the pretext of encouraging "high art" encouragement is only given to a high degree of mediocrity. One can but hope that the public will come to understand how well party exhibitions, got up by rival sets, will act as salutary checks to the annual Salons, and will restore these to their position of honour, while giving to truly national talent more chance of triumph over the *savants*, falsely so-called, who return from Rome exhausted or overbearing. These great questions are now under consideration by a committee of the Chamber. A Parliamentary committee has been appointed, under the presidency of M. Charton, to consider the reorganisation of the personnel of the administration of the Beaux-Arts. This is by no means a question of political feeling, although this administration is the same as it was under the Empire, which is the same thing as saying that it is justly suspected of bearing the greatest grudge against existing institutions, and of impeding their action. M. de Chennevières is much bullied on account of the clerical decoration of the Panthéon. Nevertheless he is an able man. Perhaps, in spite of all, he will retain the direction of the Beaux-Arts until the Great Exhibition, owing to the dread of too far disorganising the service before this solemnity. In any case it is almost certain

that the management of theatrical affairs will in future be assigned to a distinct director.

I should think that you must feel a good deal surprised at all these questions, resting as they all do on centralisation: these remains of high aristocratic functions, which have outlived the wreck of the *ancien régime*. Some day I will send you our Fine Arts budget. You will understand its machinery better by the aid of figures.

To return to our clubs. I will briefly review their characteristic exhibits. M. Bastien Lepage, and M. Mathey, both of whom may still be classed among the young painters, contribute each a woman's portrait. M. Bastien Lepage, who has much talent but whose carelessness of execution has called forth criticism, has done himself credit. M. Mathey, whose endeavours to secure careless ease in the attitudes of his sitters used to amount to affectation, has this time achieved a lifelike naturalness without loss of simplicity. But after awarding praise to these painters, and to the landscapists Bellet du Poizat and Lansyer, we are obliged to criticise. We do not like the task. We think it seldom profitable. How, for example, can we prevent the unlucky students of the School of Rome—who have been subjected, at the Villa Medici, to a ruinous system of perpetual copying, and who only look on nature as young priests—how are we to deter them from painting cadaverous portraits, or those wretched little Italian girls, pale, weary, and plain, who drag from studio to studio their faded finery, their laziness, and their vicious countenances? It would be a waste of ink to make the attempt. But we may ask of such a powerful colourist as M. J. P. Laurens to send in future studies rather less harsh than that standing personage dressed in yellow; and of a refined colourist like M. Henner not to content himself with an effect of light glancing on the smooth cheeks and soft hair of a pretty fair head, but to give us rather more indication of internal construction; and, finally, we may ask of a skilful painter like M. Bonnat not to plaster his friends' faces with red and yellow as if he used a trowel, because, at a distance, it gives their complexions the appearance of skin-disease.

The company of the Place Vendôme is in far better order, and although older in years, may be pronounced younger in point of talent and appearance. This year M. Meissonier was president of the committee that organised this exhibition. Great praise is due to him.

The portraits are numerous, and worthy of remark. M. Carolus Duran takes the lead with his portrait of M. Leroy Beaulieu, a young man, with regular features, black pointed beard, and an intelligent countenance, seated unaffectedly in a *cabinet de travail*. The quality of the flesh tints is really admirable, as is also the skilful manipulation. M. Léon Bonnat has depicted in a very spirited style the countenance of one of his artist friends, M. Ed. Dubufe. This is a luminous study, and the complexion is well-enough worked up, but on the bust, which is but slightly sketched in with bitumen, there breaks out a red patch of indefinite form, and which is not so much like the rosette of an officer of the Legion of Honour as a wafer, which, blown by the wind, has stuck by chance upon the canvas. M. Clairin, Regnault's travelling companion in Spain and Algeria, has painted a small full-length portrait of M. Emile de Girardin, which, by a privilege belonging only to men of talent, represents the illustrious publicist as at least thirty years younger than his age, and is yet a good likeness.

M. A. de Nittis obtains the most legitimate success by means of two pictures painted in London. His powers of observation grow keener every day. His view of the Bank of England, with the well-marked types of character that hurry along the pavement, the carriages of all kinds crossing one another's path in every direction, the solemn bearded policemen helping old ladies safely over the crossing, and the fog

that marks the outline of your monuments, is so lifelike a composition that it is readily understood at first sight, and calls forth the applause or the curiosity of the public, who feel instinctively that the portrait is correct. In another painting (which, unfortunately, is not well lighted) M. de Nittis has portrayed a scene in St. James's Park—the water rippled by a pleasure-boat, at the back of which a fair lady is seated; the black swans, the delicate verdure of the trees that rise on the opposite bank, the buildings in the background glowing in a clear soft light under a hazy sky; the whole is steeped in a poetic atmosphere which touches me the more because I have so often felt its effect. This poetic feeling, to which your poets have given such admirable expression, is little felt in France, and your national pride owes a debt of gratitude to M. de Nittis for having, by the aid of painting, brought it before the eyes of the French public, so little accustomed to travel or to read!

The average quality of this exhibition is, as I have said, very high. M. Detaille has seldom composed with such naturalness or painted with such breadth as in *L'Alerte*. During the war of 1870, in a village in the environs of Paris, a gendarme has hastened at full gallop to give information to some superior officers assembled in a house, who hurry out to listen to him. The actions and expressions are extremely well rendered. M. de Neuville seems to us less happy in his choice of episode, which shows us a priest, a landlord, and a postman "en route pour les prisons allemandes." It is to be regretted that certain artists should make a specialty of our disasters and of the barbarity of our conquerors; they should at least refrain from treating these in the style of episodic anecdotes.

M. Philippe Rousseau shows both knowledge and taste as a successor of Chardin. His reputation as a painter of what are very improperly called "natures-mortes" is well-established, but I do not remember ever to have seen a bit of his so broad in effect, so correct in tone, and so agreeable in colouring as that which he has named *Un fromage*. I trust that my readers are connoisseurs, and that they appreciate that delicious country produce of ours which is known as "le Fromage de Brie." It is one of these cheeses freshly cut, with its cream oozing from it as the juice oozes out of a fig, that M. Philippe Rousseau has judged worthy of being transmitted to posterity. Behind it, so as to attract attention, he has placed a white glass bottle filled with gherkins and those red pimentas prepared by our housekeepers which are sharper in flavour than your pickles.

But here I check myself, for the glowing phrases that these culinary *chefs d'œuvre* suggest are worthier of a gourmand than of a critic, and these two departments of life should never be confounded together. PH. BURY.

INDEX OF LETTERS AND OTHER DOCUMENTS ADDRESSED TO MICHELANGELO BUONARROTI, AND PRESERVED IN THE ARCHIVES OF THE CASA BUONARROTI, FLORENCE.

FREQUENT references have been made to the unpublished documents preserved in the Casa Buonarroti at Florence, which for the most part are letters addressed to Michelangelo by his numerous correspondents. It would be very desirable to publish these; and I have been allowed to copy a manuscript catalogue of them, which I now send to the ACADEMY thrown into the form of an index, the details of which are reduced in bulk so as not to occupy too much space, but which may suffice to draw attention to their number and probable interest. I have hitherto met with two difficulties with reference to every proposal for their publication. First, the copies of the documents must be purchased: I believe that a moderate sum would satisfy the owner. Secondly, the publication would not pay: which is very prob-

able. The publication, however, would have been freely undertaken at Berlin last year, had it been possible to obtain the MSS. gratis.

A number of these letters have already appeared; but a greater number have not been published. According to my calculation there are 667, without reckoning a small portion of the same collection which are not addressed to Michelangelo. It is reasonable to suppose that among so many documents there must be statements, allusions or hints of value to the literary critic. I have been allowed to copy a dozen of them, which I certainly could have made use of had I seen them at an earlier period.

A number of drawings and sketches by Michelangelo were only exhibited after the festival. No use of these was made when his Life was written in Italian, yet they are rich in suggestions and in the establishment of facts. For instance, I ventured to suggest that Michelangelo must have made working drawings for the quarrymen at Carrara, and so his attention was specially drawn to practical architecture during his enforced residence in the marble-quarries. I subsequently found several drawings of this description in the collection. His apparent habit of drawing architectural designs without scales, which I had commented upon, is amply illustrated by upwards of sixty drawings, to only one of which a scale is appended. A number of sketches of fortifications of profound interest would supply matter for an essay by a military engineer, while they copiously illustrate Michelangelo's ideas for the defence of Florence on more sides than San Miniato, and add to our knowledge of his proceedings during the siege. On one architectural sketch a few lines written by Michelangelo himself prove, beyond a possibility of doubt, that the tomb with the statues of Day and Night is that of Julius. I had before satisfied myself by careful measurement that the roughly blocked-out statues in the grotto in the Boboli gardens were no part of the monument of Julius, as is universally asserted; a drawing in the Casa Buonarroti shows clearly to my mind that they were intended for the new front of S. Lorenzo. A study of a problem of perspective shows what, at one time, were Michelangelo's ideas on this subject, and a very rude sketch suggests the method by which he calculated the increase of the proportions of statues, on the different stages of the Julian monument; or, possibly, as they rose tier above tier in the *Last Judgment*. No use was made of these and of other hints to be obtained from the same precious sources. It is not unreasonable to suppose that further study might also discover new light in the unpublished letters. I do not attempt to separate the published from the unpublished documents, but give the entire index as I have copied and arranged it, in the hope that someone will come forward willing to do himself honour by their publication. Careful reproductions of the sketches in the Casa Buonarroti would form an invaluable publication, and these, at all events, might find numerous purchasers, or the letters and reproductions might be published in one work. C. HEATH WILSON.

A.—Aginensis, Cardinal of S. Pietro in Vincula, Rome: three letters, 1516–19. Agostino, Fra, Procurator of S. Pietro in Vincula, Rome, 1533. Allegri, Giusto di Maso, Pistoja, 1522. Ammanati, Bartolomeo: three letters, Florence, 1558 to 1561. Amatore, Il Fattorino, Casteldurante: two letters, 1561. Andrea and Domenico, marble-cutters, Florence, 1518. Anguisciola, Amilcare, Cremona: two letters, 1557–58. Angiolini, Bartolomeo, Rome: nineteen letters, 1521 to 1533. Anonymous, Florence, 1510. Antonio d'Orsino, Florence, 1525. Aretino, Pietro, Venice: four letters, 1537–45.

B.—Baccio d'Agnolo, Florence: four letters, 1515–16. Baccio di Montelupo, Florence, 1516. Balducci, Giovanni, Rome: three letters, 1506–08. Bandini, Pierantonio and Alemanno, Rome: a receipt, 1558. Barbazza, Bartolomeo, Bologna: two letters, 1528–29. Baroncello, Francesco, Florence: 1542. Baroncelli, Baroncello, 1518. Beccatelli, Ludovico, Archbishop

of Ragusa: two letters, 1557–58. Belli, Valerio, gem-engraver, Vicenza, 1521. Bene del, Bartolomeo, Orleans, 1560. Bene del, Lorenzo, marble-cutter, Florence: a receipt, 1560. Benti, Donato, Pietrasanta, Pisa, and Seravezza: twenty-eight letters, 1517–21. Bini, Giovanni Francesco, Rome, 1533. Bisdomine, Simone di Taddeo, Naples, Rome and Florence: three letters, 1518–19. Bronzino, Agnolo, Florence, 1561. Brunelli, Giulio, Casteldurante, 1559. Bugiardini, Giuliano, Florence, 1532. Buonarroti, Buonarroto, Florence: twenty-two letters, 1507–18. Buonarroti, Gismondo, Florence and Settignano: three letters, 1516–31. Buonarroti, Ludovico, Settignano, Florence and S. Casciano: four letters, 1500–25. Buoninsegni, Domenico, Rome: twenty-one letters, 1516–20. Buoninsegni, Leonardo, 1517.

C.—Calcagni, Tiberio, Pisa, 1560. Campana, Francesco, Florence, 1526. Canossa da, Alessandro. A. Bianello de le quattro Castelli, 1520. Capelli, Giovanni, purveyor of the works of the cathedral, Florence, 1518. Capponi, Donato, Florence, 1529. Caravaggio, Fra Giovanni Pietro, Prior of S. Martino, Bologna: two letters, 1529. Catherine, Queen of France, Blois, 1559. Cavaliere Tommaso, Rome: three letters, 1533. Cenci, Bernardo, Rome, 1521. Cibo, the Cardinal, Ferrara, 1531. Clement VII., Rome, letter, brief, to Michelangelo. Colombe delle, Fra Lorenzo, Rome, 1516. Colonna, Vittoria, Sta. Catarina and Viterbo: five letters, 1546–46. Condivi, Ascanio, Civitanova, 1556. Cornelia, La, widow of Urbino, Casteldurante: twenty-five letters, 1557–60. Colonelli, Guido and Antonia, Casteldurante, 1559. Cosini, Silvio da Cepperello, Genoa: two letters, 1529–32.

D.—Dati, Niccolò, Florence, 1529. Dei, Orlando, Lyons, 1531. Doffi, Ludovico, Pisa, 1518. Doffi, Tommaso, Adrianople, 1519. Domenico di Sandro, Carrara: two letters, 1515–1518. Domenico di Giovanni di Bertino, Settignano, Carrara: two letters, 1523–24. Domenico di Settignano (Topolino), Carrara: seventeen letters, 1521–24. Durante, Francesco, Piacenza: three letters, 1538–41.

F.—Falcone, Silvio, Rome: two letters, 1514–17. Fattucci, Ser Giovanni Francesco, Rome and Florence: sixty-nine letters, 1523–40. Fazi, Bonifazio, Rome, 1517. Febo di Poggio, Florence, 1535. Ferrucci, Andrea di Pietro, Florence: three letters, 1517–18. Figiovanni, Battista, Florence: seven letters, 1517–32. Filicija, Da Bartolomeo, Seravezza: seven letters, 1518. Francesco di Giovanni, Michele, Carrara, 1520. Francesco di Guido, Massa, 1526. Francesco I., King of France, 1546. Francesca, Suora, Abbess of Boldrone, Florence: two letters, 1529–33. Frizzi, Federigo, sculptor, Rome: six letters, 1519–22.

G.—Gaddi, Giovanni, Rome, 1532. Galvano di, Ser Niccolò, Carrara, 1524. Gamberelli, Ser Bernardo, Florence, 1525. Gellesi, Giovanni da Prato, Rome: eight letters, 1515–26. Gherardo di Michele da Settignano, Florence: two letters, 1523. Ghiberti, Vittorio: four letters, 1520–21. Giovanni dell'arte della Lana, Genoa, 1533. Girolamo di Carlo Scalfaiuolo, Pisa, 1519. Giulio II., Pope, Brief, 1506. Gondi, Piero, Florence, Ancona: three letters, 1523–25. Granacci, Francesco, Florence: two letters, 1508. Graziani, Massimo, Abbot of Camaino, 1518. Gremani, Cardinal, Rome, 1523. Guicciardini, Michele, Florence, 1540. Guicciardini, Niccolò, Florence, 1538.

J.—Jacopo d'Antonio di Maffiolo (called Caldana), Carrara, 1526.

L.—Lamporecchio, Pietro, Pietrasanta: three letters, 1516–17. Leonardo, Sellaio, Rome, Florence, Montelupo: seventy-eight letters, 1516–26. Leoni, Leone, Florence, Milan, Mantua: three letters, 1560–61. Lodi da, Agostino, Piacenza: three letters, 1536–38. Lombardelli, Lionardo, Carrara: two letters, 1517–18.

M.—Malenotti, Bastiano, Florence, 1557. Malvezzi, Matteo, and Fra Pietro di Caravaggio, Bologna, 1530. Manfredi, Messer Agnolo, Herald of the Signory, Florence, 1510. Marco di Bernardo Girardi and Francioni di S. Paolo, marble-cutters, Carrara: seven letters, 1521–23. Marmozzi, Lionardo, Florence, 1557. Marsili, Cristoforo, Rome, 1558. Martini, Luca, Pisa, 1560. Marzi, Pietro Paolo, Rome: three letters, 1521–31. Matteo del Cuccarello, Carrara: two letters, 1508–18. Matteo, Priest of St. Lorenzo, Florence, 1518. Medici, de', Fra Zanobi, Dominican, S. Miniato al Tedesco, 1525. Medici, de', Cardinal Giulio, Rome and the Mullians: three letters, 1517–20. Melici, de', Veri, Commissioner-General, Pietrasanta: two letters, 1516–18. Medici, de', Cosmo,

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N.—Naldini, Domenico, Florence, 1521. Nasi, Ruberto, Florence, 1532. Niccolini, Bernardo, Rome, Florence, Orvieto: fifteen letters, 1516-32. Norchiati, Giovanni, 1532.

O.—Officiali, gli, of the Fabric of S. Petronio, Bologna, 1522. Operai, gli, of the Cathedral of Florence, 1519. Olanda, d', Francesco, Lisbon, 1553.

P.—Paccagli, Gabriello, Paris, 1519. Paesano, Piero, Di Argenta: three letters, 1529-32. Paganelli, Niccolò, Florence, 1528. Palla, Della, Battista, Florence: two letters, 1529. Paolo III., Pope, Rome: two Briefs, 1538-48. Pavia, the Cardinal, Ravenna, 1510. Pellizza or Pelliccia, Francesco, Carrara, 1518. Peri, Francesco, Pisa: three letters, 1518. Perini, Gherardo, Pesaro, Pisa: ten letters, 1518-22. Perini, Francesco, Rome, 1517. Piccolomini, Anton Maria, Siena, 1537. Pierantonio, Rome, 1532. Piloto, Il, goldsmith, Venice, 1525. Pollina (called), Jacopo and Giovanni (called Maestro Gianni), marble-cutters, Carrara: two letters, 1518. Pollina, Dato, and other marble-cutters, Carrara, 1521. Pollina, Bello and Leone, Carrara, 1520. Porta, Della, Giovanni Maria, Rome, 1532. Pucci, the Cardinal, Santi Quattro, 1533.

Q.—Quaratesi, Andrea, Pisa: three letters, 1530-32. Quindici, Leone, and Company, marble-cutters, Carrara, 1525.

R.—Ranieri, Cristofano, Florence: two letters, 1527-28. Reggio Da, Bernardino and Giovanni, painters, Rome, Reggio: three letters, 1520. Riccio, Del, Francesco: a receipt, 1545. Riccio, Luigi, Rome: four letters, 1542-47. Ricciarelli, Daniele, Florence, 1557. Rinieri, Giorgio, Rome, 1529. Rosso, Il, painter, Rome, 1526. Roselli, Pietro, Rome: seven letters, 1506-26. Rustichi, Giovanni Francesco, Paris: two letters, 1532-34.

S.—Salviati, Jacopo, Florence, Rome: fourteen letters, 1516-25. Salviati, Cardinal Giovanni, Rome, 1531. Salviati, Battista, Camerata, 1526. Sansovino, Jacopo, Florence, Rome, Loreto: five letters, 1516-26. Sansovino, Andrea dal Monte Sansovino, Loreto: two letters, 1516-24. Sandro di Giovanni di Bertino di Settignano, 1518. Scipione, marble-cutter, 1521. Sebastiano, Veneziano (called del Piombo): forty-one letters, 1522-33. Ser, Del Donato, Petragnano: four letters, 1523-37. Sera, Del Neri, Settignano, 1523. Soderini, Niccolò Florence, 1521. Soderini, Pietro, Rome: five letters, 1516-18. Spina, Giovanni, Florence: three letters, 1524. Spatafora, Bartolomeo, Messina, 1560. Stefano di Tommaso, Florence, 1521-33. Stella, Bartolomeo, Brescia, 1552. Strozzi, Roberto, Paris, Fontainebleau, 1560-61.

T.—Tangero, or Tangano, Del Antonio di Filippo, Rome, 1518; Tedaldi, Francesco, Lyons: three letters, 1531-40; Tedaldo, Papi, Florence, 1532; Terranuova, Domenico, Rome: four letters, 1517-18. Tribolo, Il, Loreto, 1533. Trotti, Sigismundo, Ferrara, 1508.

U.—Ubal dini, Raffaello di Giorgio, Florence, 1509. Ubal dino di Gagliano, Raffaello, Florence, 1523. Uberti, Sebastiano, Ravenna, 1552. Udine Da, Giovanni, Florence, 1547. Urbino, D', the Duke of Pesaro: two letters, 1539-1542.

V.—Vandini, Pier Filippo, Casteldurante: five letters, 1559-60. Varchi, Benedetto, Florence, 1560. Varj, Metello, Rome: seventeen letters, 1517-21. Vasari, Giorgio, Florence: four letters, 1557-59. Vieri, Frate Lorenzo, Bologna, 1508. Volpaia, Della, Benvenuto, Rome: five letters, 1531.

Documents which are not directed to Michelangelo, but to others.

Buonarroti, Gismondi, to Lodovico his father, 1530. Buoninsegni, Domenico, to Baccio d'Agnolo, 1516. Buoninsegni, Domenico, to Paolo Vittori, 1516. Carpi, the Cardinal, to Duke Cosmo, 1558. Catherine, Queen of France, to Simone Giudice, 1560. Colonna, Vittoria, to Carlo Gualtenzezz, 1546. Consoli, I, to Duke Cosmo: three letters, 1559. D'Este, Malespina Lucrezia, Marchioness of Massa, to the Cardinal de' Medici, 1522. Giulio II., Pope, Brief to the Signory of Florence, 1506. Lottini, Gio. Fran., to Duke Cosmo, 1559. Medici, de', Cosmo, to Cardinal Carpi, 1558. Medici, de', Cosmo, to the Consuls and Councillors of the

Nation, 1559. Medici, de', Cosmo, to Giorgio Vasari, 1560. Medici, de', Cosmo, to the Deputies of the Fabric of the Church of the Florentines, Rome, 1560. Mini, Antonio, to Francesco Tedaldi, 1532. Paesano, Piero, to Giovanni Simone Buonarroti, 1508. Soderini, Malespina, to Lorenzo Malespina, Marquis of Tordinovo, 1516. Ubal dino da Gagliano, Raffaello, to Ludovico Buonarroti: five letters, 1523. Urbino, D', the Duke, to Girolamo Tiranno, 1543. Vasari, Giorgio, to D. Vincenzo Borghini: two letters, 1560. Vasari, Giorgio, to Duke Cosmo: two letters, 1561. Giorgio Vasari to Ludovico Buonarroti, 1564.

NOTES ON ART AND ARCHAEOLOGY.

THE small water-colour picture by Turner, which Mr. and Mrs. Cowper-Temple, with some other friends of Mr. Ruskin, bought at the Munro sale, to be presented to that gentleman when convalescent, is the *Baths of Pfeffers*, in the Splügen Pass. On the day of the sale, the audience at Christie's were a little mystified by Mr. Agnew, who was entrusted with the purchase, bidding at once a thousand pounds, no further bid being made. This, it appears, was done by these devoted admirers of the works of the great landscape-painter simply to enhance their value.

THE continued ill-health of the President of the Royal Academy will prevent his occupying the chair at the approaching annual dinner. Sir G. Gilbert Scott, last year his *locum tenens*, has since passed away. Who is to take the honorary office this year is not yet known.

ON Monday last the curatorship of the Soane Museum, vacant by the death of Mr. Bonomi, was filled up by the appointment of Mr. James Wyld. By the law of the bequest this post must be filled by an architect, and within six months of the date of vacancy. We are glad to find that a gentleman so well qualified and so deserving of the honorary appointment has obtained it.

THE latest novelty in print publication is a very attractive one. It is an idyllic subject called *The Anxious Mother*, painted by Mr. E. K. Johnson, and very delicately engraved by a new artist, Mr. Arthur Turrel. The central interest of the picture is a charmingly-composed standing figure of a girl habited in a white dress and wide black hat, reminding us in sentiment of Mr. Leslie's pastoral damsels, who has lifted from the ground the young brood of the anxious mother—which is in fact a hen that stalks about in agitation. One of the chicks flutters on the girl's shoulder, and towards it she turns her head with an action resembling in an innocent way that of the coquette in the print so popular for many years in Paris called *L'Amour pour soi-même*. The print is issued by Messrs. Pilgeram and Lefevre.

IN the forthcoming exhibition at the Grosvenor Gallery we hear that both of the most attractive exhibitors of last year, Messrs. Whistler and Burne Jones, will reappear, though not in the same force. The number of general contributors will be much greater this season than last, and the collection more miscellaneous, landscape being largely represented.

WE understand that the Duke of Sutherland has presented the Royal Geographical Society with a bust of Mr. H. M. Stanley, the work of a well-known lady sculptor.

WE have before drawn attention to the attempts that are being made in France to revive the art of mosaic, attempts which have not hitherto been marked by any great success. The *atelier* at Sèvres, however, which was opened in 1876 for the purpose of instructing pupils in this durable art is now in full work, and several artists are actively engaged upon the great mosaic frieze which when finished is destined to occupy the vacant space along the *façade* of the Museum. In northern climates mosaic certainly seems a more suitable mode of decoration than fresco for the outside of buildings, but the labour it involves will, it is to be feared, always prevent its general adoption.

MR. ELIJAH WALTON, so well known by his Alpine and other paintings in oil and water-colour, has again taken the gallery, 191 Piccadilly, and opened there an exhibition of some of his recent water-colours, the *Isle of Wight* and others.

WE learn from the *Nation* that a very competent artist, Mr. S. A. Schoff, of Newtonville, Mass., proposes to make a line-engraving from the crayon portrait of Emerson by Rowse. This is not only one of Rowse's best works, but by far the finest portrait of Mr. Emerson, and the one of which the poet Clough wrote in 1859:—"It is really, I think, without any question, the best portrait of any living and known-to-me man that I have ever seen." There will be five hundred artist's proofs, and no more, at ten dollars each, and the work will be begun as soon as one hundred names are obtained. A year will be required for its completion. Subscriptions may be sent to Doll and Richards, 2 Park Street, Boston.

THE decorations of the Paris Panthéon are still being carried on with great zeal. Besides the legend of St. Geneviève, M. Baudry has lately been commissioned to execute four large wall-paintings in the chancel, and has chosen for his subject four scenes from the history of Joan of Arc, namely, *The Vision*, *The Interview with Charles VII. at Chinon*, *The Taking of Orleans*, and *Joan in the Prison at Rouen*, with Pierre Cauchon, Loiseleur, and the English. Other episodes from her history will also be introduced by M. Baudry into the decorative frieze that runs above the paintings. The work, it is stated, will occupy the artist for about three years. Nor is it by painting only that the Panthéon is to be made beautiful. Two colossal statues, one of St. Bernard modelled by F. Jouffroy, and another of St. Jean de Matha by E. Hiolle, have just been placed in it, making four of these grand statues already installed, and others are, we believe, in preparation.

A PORTRAIT of Goethe taken after his death by the German landscape-painter Prof. Fr. Preller has lately been published, after having remained all this time in the possession of the artist. Goethe, as is well known, forbade any likeness or cast from his face to be taken after his death, and his wishes were for the most part strictly regarded. Prof. Preller, however, by the intervention of the Kanzler von Müller managed to gain access to the death chamber, and to draw a slight pencil sketch in his note-book of the great poet as he lay in the manner described by Eckermann with the laurel crown on his head, his features in peaceful repose and a noble expression on his countenance. This sketch he ever after religiously treasured, showing it only to a few sympathetic friends. By some means or other, however, unknown to the artist, the celebrated Bettina von Arnim contrived to gain possession of it for a time, and had it engraved very indifferently in her book called *Goethe's Correspondence with a Child*. This unwarranted publication made the artist still more careful to keep his treasure secret, and it is only now that, certain difficulties with the Goethe family having been removed, he feels himself at liberty to make it known to the public. With this view he has permitted it to be reproduced in facsimile by the Dresden photographers Römmler and Jonas, and to be sold for the benefit of a German charitable institution.

THE *Nouveau Temps* states that the Russian painter Verestchaguine, who accompanied General Skobelev during the late war, is now in Paris, occupied in painting some of the most terrible incidents of the campaign in which he took part.

WE have before taken occasion to mention the many artistic treasures of Hildesheim Cathedral that have been reproduced with admirable fidelity and effect for the South Kensington Museum. Besides the great choir-screen, the eleventh-century doors, the two tombs with their rudely carved figures, and the magnificent brass corona in the

South-east Court, a number of smaller works of great interest are to be found in one of the cases of the South Court, consisting of candlesticks, chalices, statuettes, &c., copied from originals in the treasury of the Cathedral, many of which are supposed to have been the work of the famous Bishop Bernward, who, as is well known, not only patronised and encouraged the artist-workmen of his time, but himself worked in metal with great skill. From this treasury may be noticed also a very rich shrine, which has been added only very recently to the South Kensington collection. This shrine or reliquary is in the shape of a tower, said to be exactly of the same form as the old tower of the church. All round it are niches filled with delicately-worked little images of the Virgin and various saints; and at the top are two flat discs placed upright, and nearly touching one another, on one of which is engraved a representation of the Crucifixion. If these peculiar discs were copied from anything of the sort on the summit of the old tower, that must certainly have been a most remarkable architectural monument. The original of this beautiful little reliquary, which stands about a foot in height, is of oak, silver gilt. The cast has likewise been gilded. It is at present somewhat too new and gaudy in effect, but its brightness will, no doubt, soon get tarnished, and the delicacy with which all the little details of the carving are rendered makes it really as valuable for all purposes of study as the original work. While praising these interesting reproductions, it is but fair to state that they are all executed by a Hildesheim artist, F. Kusthardt, who devotes himself almost entirely to work of this kind. His casts, which are worked up afterwards from the originals with great skill and artistic knowledge, have none of the heavy lumpish effect common in works of this kind. They reproduce the feeling of the original as well as the mere workmanship.

THE riches of the His de la Salle collection, of which we have before made mention (ACADEMY, April 6), are even greater than was at first supposed. The 434 drawings given to the Louvre are not merely the total of a collection including, as collections usually do, both good, bad, and indifferent, but the result of a careful selection of all the most valuable and noteworthy works from among a much larger number. This makes the gift of infinitely greater value, for large collections even of drawings, if unassorted, are often found more troublesome than profitable in museums, where mere repetitions should always be avoided, and only such examples chosen as are valuable for purposes of study or comparison. M. His de la Salle, with almost unparalleled consideration as well as munificence, seems to have borne this well in mind, and to have given the nation only the choicest of his artistic treasures, among which are some that will take rank, it is said, among the most valuable works of their kind in the national collection. A review giving a full account of these drawings will be contributed before long to the *Gazette des Beaux-Arts*; but meanwhile we gather from the *Chronique des Arts* that among some of the rarest and choicest pieces are:—1. A series of Early Italian drawings on parchment of the fourteenth and fifteenth centuries; one of them being a pen-drawing of *The three Dead and the three Living Men*, in the style of Benozzo Gozzoli, and another by J. Bellini, which appears to have formerly been in the celebrated Vendramin collection of drawings by Jacopo Bellini now in the British Museum. 2. Three designs by Mantegna for a monument to Virgil, commissioned by Isabel d'Este. 3. Two charming pen-and-pencil drawings by Botticelli. 4. A lovely landscape by Titian, and another by Giorgione much in Dürer's style. 5. Two beautiful sketches by Andrea del Sarto. 6. A grand composition by Giulio Romano of *Orpheus and Eurydice*. 7. Four studies by Allegri. These are only a few among the great Italian masters who are represented. Nor are the works of the Dutch school of less importance.

No fewer than seven Rembrandts are included; one of them, *A View of his Studio*, being cited as "perhaps the finest drawing this great master ever executed; comparable at all events with the magnificent landscape in the Munich Museum." A finished water-colour drawing by Ostade, of the same time probably as those now exhibiting at the Burlington Club, is also mentioned as one of the gems among the Dutch drawings. As to the French school, criticism is simply rapturous about it. "Elle brille," says M. Louis Gonse, "d'un éclat incomparable." We hope before long, when the collection is definitely arranged and exhibited, to be able to give further particulars respecting it. Meanwhile this note may serve to indicate the immense importance of the gift which the Louvre has lately received. French gratitude expresses itself in lively terms.

THE STAGE.

THE Easter novelties at the theatres are more numerous than usual. Some of these will be produced this evening, others on Easter Monday, while in one or two cases the first performance is postponed for a few days. The principal pieces are a drama at the Queen's, entitled *Madelaine Morel*, by Mr. Bandmann, founded on a German play; *Such is the Law*, by Mr. Tom Taylor and Mr. Paul Meritt, at the St. James's; *Proof; or a Celebrated Case*, a version by Mr. Burnand of *Une Cause Célèbre*, at the Adelphi; a new comic drama, written for Mr. Toole, and entitled *Mind the Shop*, at the Globe; a version by Mr. Charles Reade of M. Sardou's *Andréa*, entitled *Jealousy*; an original comedy by Mr. Burnand, entitled *Our Club*. A new comedy by Mr. Frank Marshall, author of *False Shame* and *Brighton*, is also in preparation at the Aquarium Theatre.

MUSIC.

BRAHMS's symphony in C minor was to musicians the chief attraction of last Saturday's concert at the Crystal Palace. Though, like much of its composer's music, written in a style too abstruse to be readily appreciated by a mixed audience, each new hearing of the work brings out more distinctly its remarkable beauty and power. The slow movement, and the finale especially, grow upon us on a close acquaintance; and we readily endorse the opinion expressed by some leading German critics, that no symphony equal to it has been written since those of Schumann. The performance of the very difficult music under Mr. Manns's direction was most admirable; every point was brought out with the utmost clearness, and if any present may have failed to understand the work the fault certainly did not lie with the orchestra. Mdlle. Anna Mehlig, the pianist of the afternoon, gave a highly finished rendering of Beethoven's concerto in E flat. The other instrumental pieces of the afternoon were the overture to *Athalie*, and Mr. J. F. Barnett's clever overture to *A Winter's Tale*, written for the British Orchestral Society, and performed at the Palace some four years ago. The solo vocalists at this concert were Mdme. Lemmens-Sherrington and Mr. Barton McGuckin, while the Crystal Palace choir were heard in Mendelssohn's psalm "Hear my Prayer," and the morning hymn from Gade's *Erl-King's Daughter*. The performance of the psalm was excellent as regards both chorus and orchestra; but Mdme. Lemmens-Sherrington, who sang the solo part, appeared to entertain on the subject of time notions of her own entirely at variance with those of Mr. Manns; and as she very seldom condescended to look at his beat the result was often anything but agreeable. In the interests of art a protest ought to be entered against the caprices of vocalists. There can only be one supreme will in the orchestra—that of the conductor; and be it right or wrong, it should be obeyed. In the present case, Mr. Manns's time was in our opinion distinctly the correct one, and

Mdme. Sherrington's wrong; but had it been otherwise it was none the less the singer's duty to give way. The responsibility for the performance rests with the conductor; and in the present instance it is more than possible that some present may have blamed Mr. Manns for an occasional unsteadiness which was certainly not his fault.

FRÄULEIN THERESE HENNES gave the first of two pianoforte recitals at the Steinway Hall yesterday week—the 12th inst. The young pianist, who is only in her seventeenth year, shows very great promise. Her execution is neat, her phrasing clear, and she plays with much feeling and considerable energy. Her programme included Beethoven's Waldstein Sonata, Handel's Fugue in E minor, Mendelssohn's Rondo Capriccioso, Schumann's "Faschingsschwank aus Wien," a Nocturne and an Etude by Chopin, Thalberg's Fantasia on *L'Elisir d'Amore*, and Liszt's transcription of the March in *Tannhäuser*—the whole being no light task for a young lady of sixteen. Fräulein Hennes' second recital is announced for Thursday May 2.

At the last of the series of Mr. Dannreuther's performances of chamber music, given on Thursday week, a new and very interesting Duo for two pianos, by Mr. C. Hubert H. Parry, was performed by the composer and the concert-giver. The programme also included Beethoven's Sonata in C, Op. 102, No. 1, for piano and violoncello, the same composer's trio in B flat, Op. 97, and a selection of Schumann's two-part songs.

THE orchestral concert of the students of the Royal Academy of Music, given last Saturday evening at St. James's Hall, possessed more than one feature of interest. The orchestra was, we believe, entirely composed of present and past students and professors of the Royal Academy, while the programme, besides containing many standard pieces, included several more than creditable compositions by students. These included orchestral pieces by Messrs. Foster and Bampfylde, songs by Miss Maude White and Mr. A. J. Cockram, and a piano concerto by Mr. A. H. Jackson, a "late student." Against this last work we have not a word to say; but the policy appears questionable of introducing a piece in three movements by a former pupil of the Academy, to the exclusion of present students. Our young composers have so few opportunities for the performance of their works, and there are so many who show decided talent in the Academy at present, that it seems hardly right that they should be left out to make room for others who have presumably completed their course of study. The most important work performed at this concert was the 95th Psalm of Mendelssohn, of which a very excellent rendering was given, the solo parts being sung by Miss Mary Davies, Miss Sadie Singleton, and Mr. Sauvage. The chorus-singing of the students in this work was most commendable, while the orchestra accompanied not only correctly but with much discretion. The whole concert was conducted by Mr. Walter Macfarren.

THE commencement of the Italian opera season, always tame and uninteresting, has this year proved even duller than usual in consequence of the indisposition of several of Mr. Gye's leading vocalists. Under the circumstances, criticism of the performances was entirely unnecessary and indeed impossible until Saturday last, when one of the promised *débütantes* of the season, Mdlle. De Riti, made her appearance as Donna Anna in *Don Giovanni*. The favourable rumours concerning this artiste, and the choice of such a part for her *début*, combined to excite expectations of a sanguine nature which unfortunately were destined to be unfulfilled. The first requisite for the exponent of the great tragic rôles of opera is a voice of sonority and volume; and this Mdlle. De Riti does not possess. Her voice is deficient in power and unsympathetic in quality, while its cultivation is very far from perfect. The air "Or

sai chi l'onore" was sung in a coarse unfinished style, and suffered by its transposition to the key of C. Perhaps in a less exigent part *Mdlle. De Riti* will prove more acceptable, but it is manifest that the successor of *Theresa Titiens* has yet to arrive. Of *Mdlle. Bertelli*, who is announced to make her *début* this evening as *Agathe* in *Der Freischütz*, we may speak next week.

Flotow's new opera *Alma, l'Incantatrice*, was produced at the *Théâtre Italien*, Paris, on the 9th inst. *M. Lavoix fils*, in the current number of the *Revue et Gazette Musicale*, speaks favourably of the work, which he says is partly founded on two of Flotow's earlier operas, *L'Esclave de Camoens* and *Indra*.

A YOUNG Italian pianist, *Giuseppe Martucci*, who is said to have very remarkable talent, has lately been heard in Paris.

MESSRS. BREITKOPF AND HÄRTEL, of Leipzig, announce a complete edition of the works of *Frédéric Chopin*, uniform in style with their magnificent editions of the works of *Beethoven*, *Mendelssohn*, and *Mozart*.

WAGNER's *Walküre* was produced at Hamburg on the 30th ult., and, in spite of a not altogether adequate rendering, met with complete success.

The first performances at Leipzig of the *Rheingold* and the *Walküre* are announced for the 28th and 29th of the present month.

MME. JOHANN STRAUSS, the wife of the dance-composer, has recently died at Hietzing, near Vienna. Under her maiden name of *Jetty Treffz*, she was well known and extremely popular as a concert singer some years ago, both in this country and on the Continent.

NEW PUBLICATIONS.

Adams (W. H. D.), Land of the Nile, new ed., 12mo	(Nelson)	3/6
Allnatt (R. H.), Mama's Biographies from the Church Service Calendar, 12mo	(Nisbet)	3/6
Baltet (C.), Art of Grafting and Budding, 12mo	(Macmillan)	3/6
Beda (Venerable), Explanation of the Apocalypse, translated by E. Marshall, 12mo	(J. Parker)	3/6
Blosse (B.), Ten Times Paid; a Story of the South, cr 8vo	(S. Tinsley)	7/6
Bray (C.), Our Duty to Animals, cr 8vo	(Partridge)	1/3
Brown's School Register, Summary of Attendance, &c., Five Years, folio	(Simpkin, Marshall & Co.)	5/6
Burke (Sir B.), General Armory of England, Scotland, &c., roy 8vo	(Harrison)	62/6
Cesaris Commentarii de Bello Gallico, Books 1-7, edited by L. Schmitz, 12mo	(Collins)	3/6
Charnock (S.), Selection from the Discourses of 12mo	(Religious Tract Society)	2/6
Chiene (J.), Lectures on Surgical Anatomy, 8vo (Douglas)		12/6
Coates (W. H.), Margaret Browning, new ed., 12mo	(Religious Tract Society)	1/6
Collins (M.), Fight with Fortune, 12mo	(Warne)	2/0
Constantinople: How we got There, by an Engineer, cr 8vo	(Remington)	2/6
D'Aubigné (J. H. M.), History of the Reformation in Europe in the Time of Calvin, vol. viii., 8vo	(Longmans)	21/0
Dawson (J. W.), Acadian Geology: the Geological Structure, &c.; Nova Scotia, &c., 3rd ed., 8vo	(Macmillan)	21/0
Dixon (R. G.), Longfellow's Birthday Book, 32mo (Houlston)		2/6
Evans (A. J.), Ilyrian Letters, cr 8vo	(Longmans)	7/6
Eyre (S.), Sketches of Russian Life and Customs made during a Visit, 1876-7, cr 8vo	(Remington)	7/6
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Frobisher (Sir M.), Life of, by F. Jones, cr 8vo	(Longmans)	6/0
Froggy's Little Brother, new ed., cr 8vo	(J. F. Shaw)	3/6
Geikie (C.), Old Testament Portraits, 4to	(Strahan)	7/6
Gift (T.), Maid Ellice, 3 vols., cr 8vo	(S. Tinsley)	31/6
Goodhart (C. J.), Coming Events and the Coming King, cr 8vo	(J. F. Shaw)	3/6
Guizot (M.), History of England, translated by M. Thomas, vol. ii., roy 8vo	(S. Low)	24/0
Hill (J. W.), Management and Diseases of the Dog, 8vo	(Baillière)	10/6
Howell (G.), Conflict of Capital and Labour, cr 8vo	(Chatto & Windus)	7/6
Jelf (G. E.), Secret Trials of the Christian Life, 6th ed., cr 8vo	(Mozley)	5/0
Latham (R. G.), Outlines of General or Developmental Philology, cr 8vo	(Longmans)	4/6
Macarthur (A.), The Beloved in his Garden, 12mo	(Nisbet)	3/6
McCarthy (J.), The Waterdale Neighbours, 12mo	(Chatto & Windus)	2/0
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Milman (H. H.), History of the Jews, cr 8vo	(Routledge)	3/6
My Instructive and Amusing History of England, 12mo	(Houlston)	3/0
Newth (A. H.), Manual of Necropsy, or a Guide to the Performance of Post-Mortem Examination, 12mo	(Smith, Elder & Co.)	5/0

Note on Mr. Gladstone's "The Peace to Come," by Scotus, 8vo	(Trübner)	1/6
Our God shall Come; Addresses on the Second Coming of our Lord, cr 8vo	(J. F. Shaw)	1/6
Owen (H.), Manual for Overseers, Assistant Overseers, &c., 4th ed., cr 8vo	(Knight)	4/6
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Vaughan (D. J.), Present Trial of Faith; Sermons, cr 8vo	(Macmillan)	9/0
Xenophon's Hellenics, Books 1 and 2; Text revised, with Notes by H. Hailstone, 12mo	(Macmillan)	4/6
Yule (J. & G.), Complete Course of Second Grade Geometry, fol.	(Waterston)	2/6

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AGENCIES.

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